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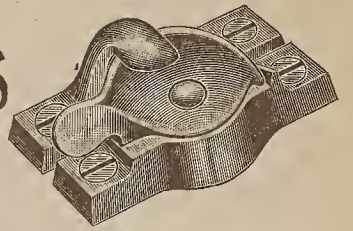
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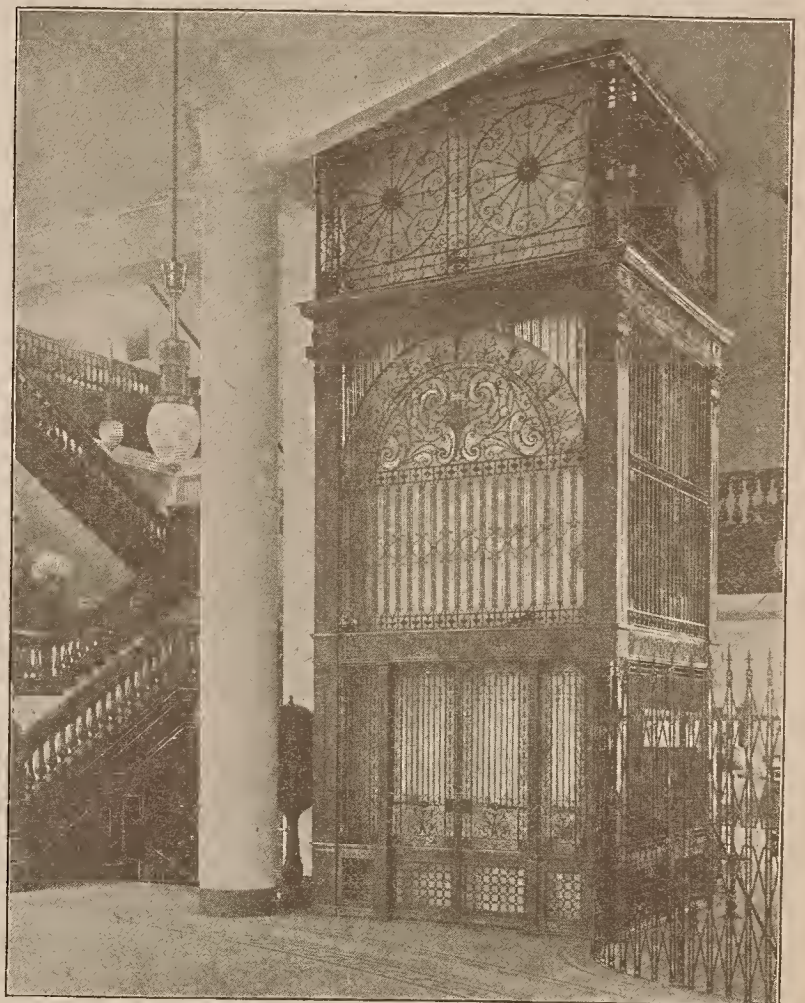
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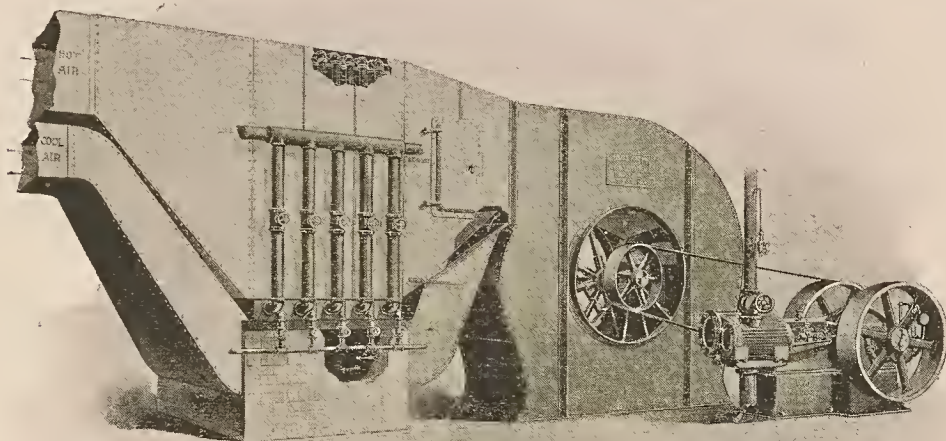
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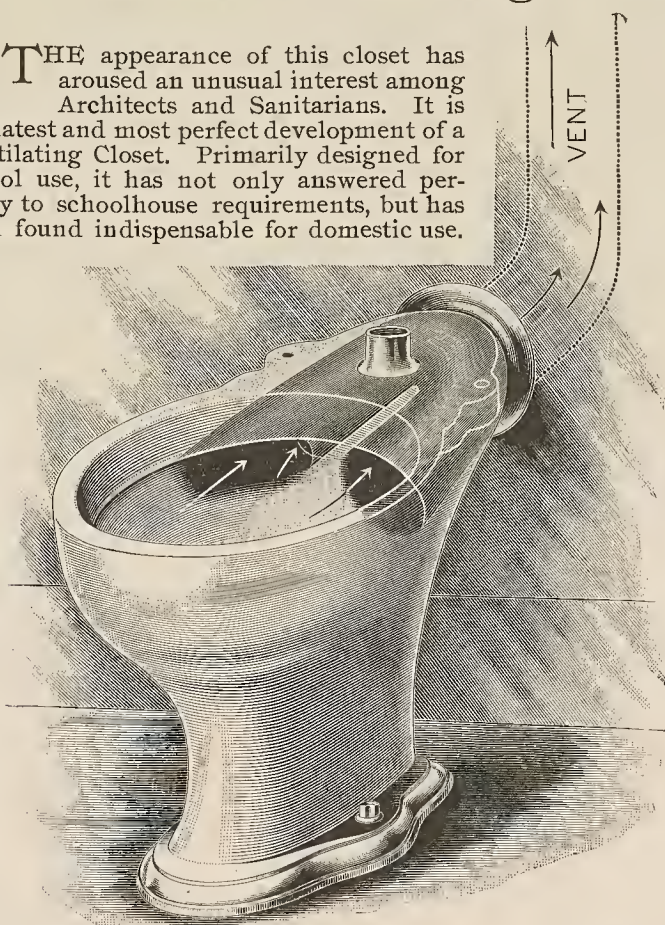
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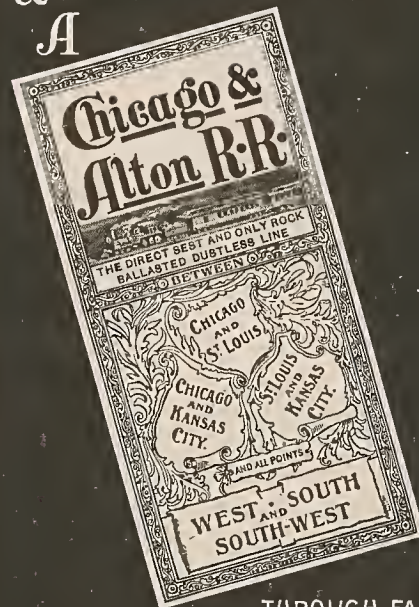
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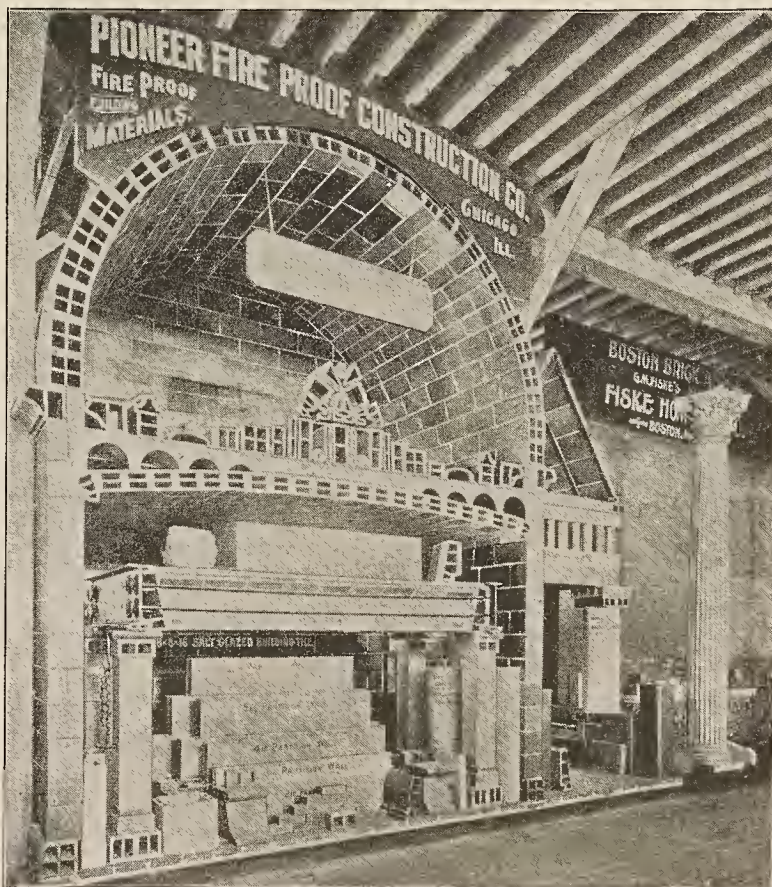
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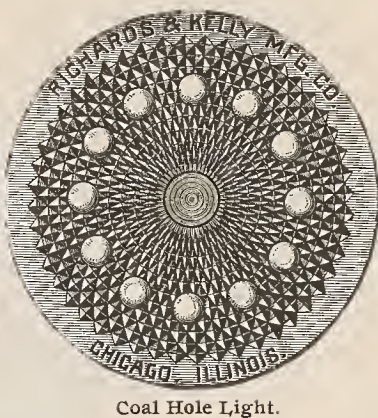
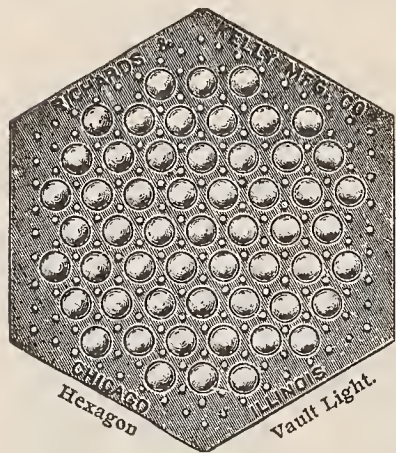


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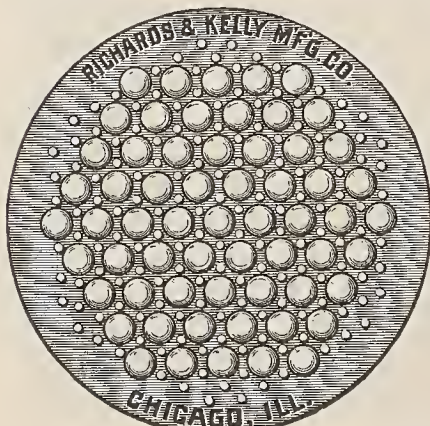
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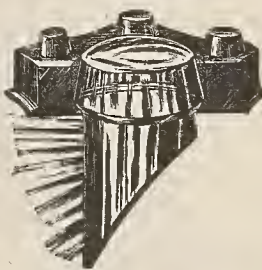
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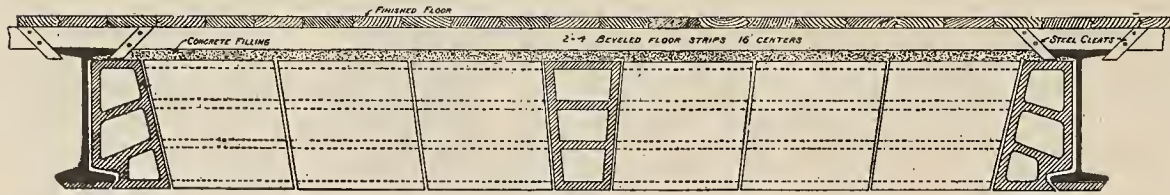
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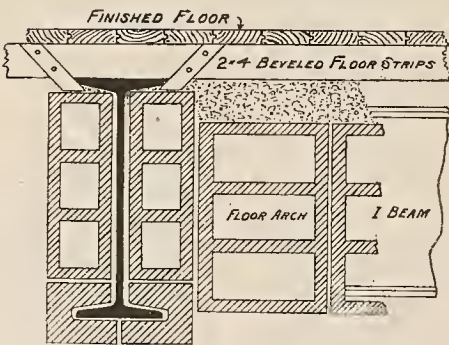
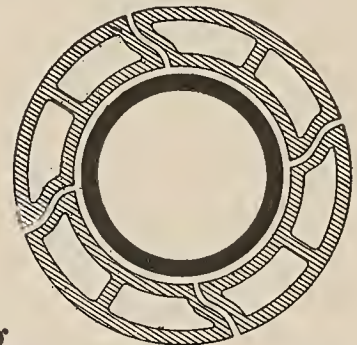
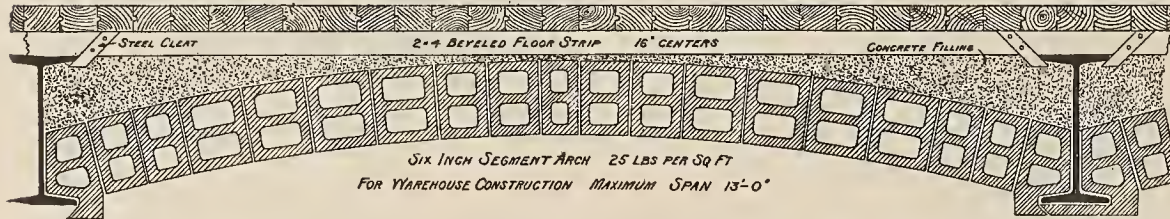
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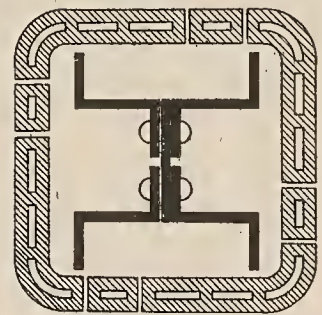
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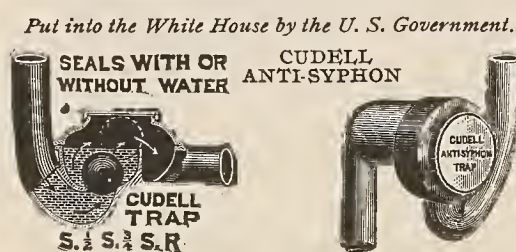
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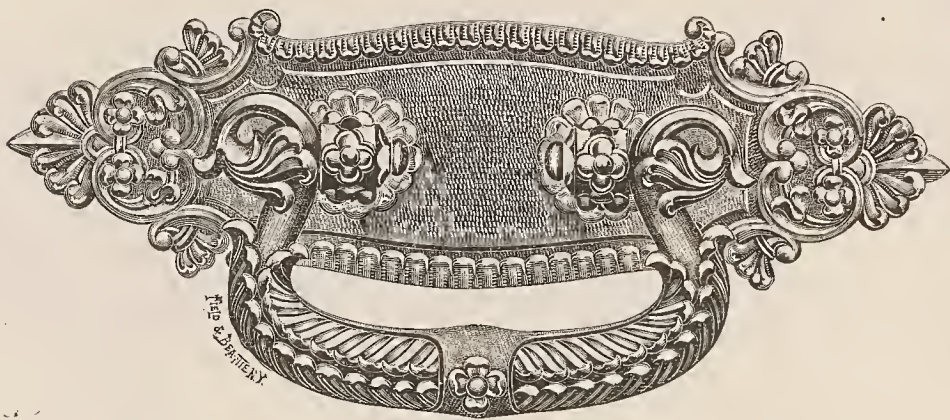
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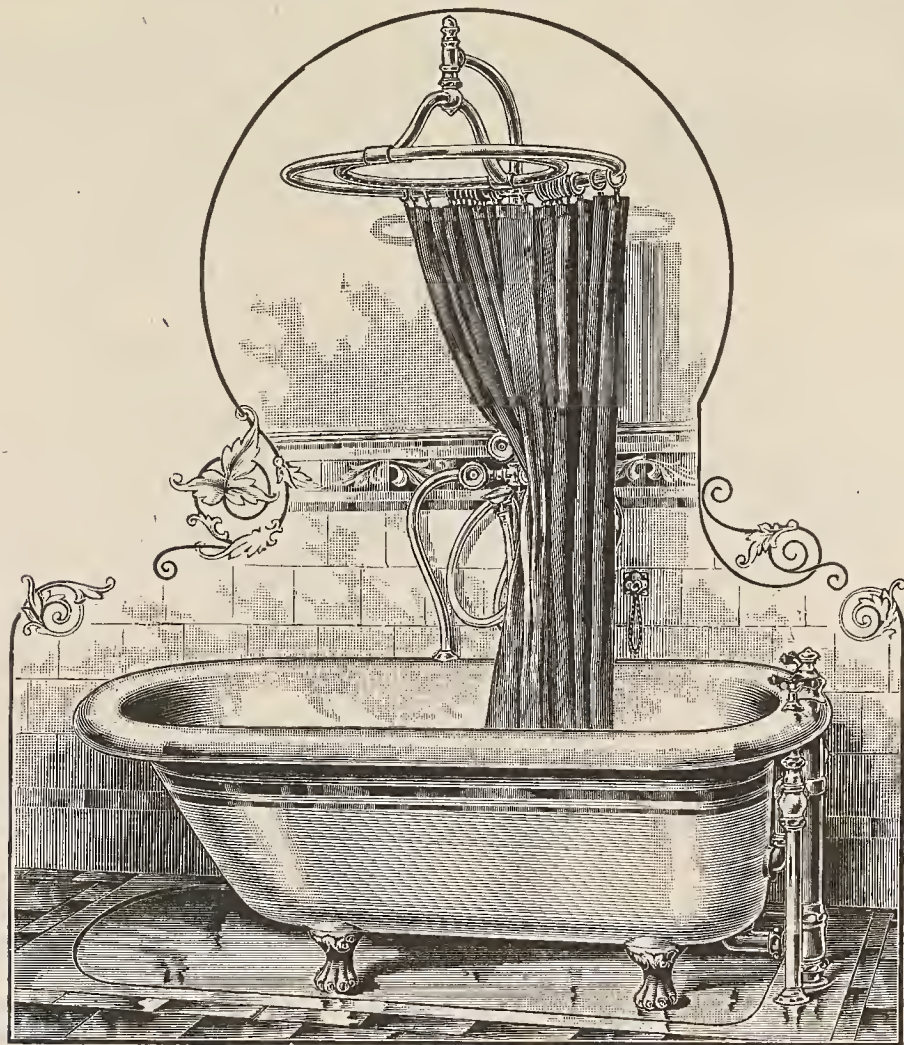
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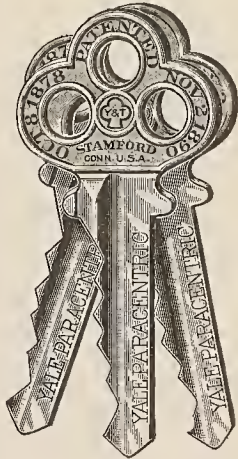
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#### Death of Architect Thomas J. Furlong.

Thomas J. Furlong, architect, of St. Louis, died in that city March 5. He was an honored member of his profession, for the past twelve years a member of the American Institute of Architects and the St. Louis Chapter, and had served as Commissioner of Buildings and Architect of Schools.

#### Illinois Bill for Licensing Architects.

A new architects' license bill is now before the legislature of Illinois, and has been referred to the House Committee on Licenses. A similar bill has been introduced into the legislatures of Georgia, Wisconsin and other States. A copy of the Illinois bill may be found elsewhere in these columns. It differs in some details from that which was introduced two years ago. The main object is to place all architects and all persons who make plans for buildings to be erected by others, under State regulation. It is a measure for public safety inasmuch as it only requires of an architect a practical knowledge of building. Hence no objection can be made that it confines the practice of architecture to an exclusive set. This is as far as such laws ought to go. The architect before the community is like a doctor; he must know how (metaphorically) to handle his tools, and he is a menace to the public if he engages in malpractice. The latter can be disciplined if the bill passes. The bill leaves the country carpenter alone if he confines his work to the erection of his own designs, in which case there is no divided responsibility. The man who employs him always knows this and does not need protection. Every architect in Illinois ought to use his influence with his representative in favor of the bill. It is urged not only by the organized body of State architects, but by the Building Trades Club, the Builders' and Traders' Exchange, the Chicago Masons' and Builders' Association, and the United Order of American Bricklayers and Stonemasons.

#### Deceived Competing Architects Retaliate.

The decoy system which has lately been too much in vogue by municipal bodies, by which they secure the services of the best architects, will receive a setback if the suit recently instituted by twelve prominent Eastern architects is successful. In this case it was a county courthouse at Paterson, New Jersey, and the commissioners, seeking to attract the best designers possible, engaged Professor Ware as expert, and advertised that he would select twelve from which the commissioners were to select six. Of course, the publication that Professor Ware had been engaged as expert had the desired result, some of the best-known firms in the East responding who would not have otherwise entered a competition conducted by politicians. The usual result followed, though in this case the commissioners put themselves within the reach of legal reprisal. The contract being a direct one, they simply broke it and refusing to abide by their expert's decision, they selected twelve plans from the remainder and awarded premiums to six, presumably those having the strongest local pull. Whether the suit instantly entered by the wronged architects is successful or not, the result will be that it will take something stronger than the name of a reliable expert to induce competent architects to enter a public competition, in that section of the country at least.



## THE ARCHITECT AS A BUILDER AND AS AN ENGINEER.

BY F. E. KIDDER.

THE tremendous increase within the past fifteen years in the magnitude of the building enterprises intrusted to architects, together with the rapid introduction of new methods of construction, new materials and new conditions governing the design, has placed upon them much greater responsibilities than were previously recognized, and made it necessary that the architect should be a person of wide intelligence in many branches of learning.

Forty years ago nearly all of those persons who were engaged in the business of preparing plans for buildings had first been carpenters, and were better educated in building than in the art of architecture. Today, the case is reversed, and, except in the smaller towns and cities, there are but few architects who have worked at the bench, and comparatively few who have had a scientific training in the mechanics of construction.

Moreover, there seems to be a very prevalent opinion, among the younger men especially, that an architect should be primarily an artist, and after that as much of a constructor or engineer as his inclination may lead him to pursue those studies, and it seems to the writer that there is some danger of this idea being carried too far.

While this idea prevails, it is only necessary for the would-be architect to become adept in drawing and tolerably familiar with the architectural styles and methods of decorative treatment, so that a young man who has a natural gift for drawing, and a liking for architecture as an art, can at a comparatively early age hire an office and hang out his shingle as an architect, and in the eyes of the law and the public he is as much an architect as that person who has pursued a thorough course of study, not only in architectural design, but in the properties of materials, the methods and mechanics of construction, and the science of heating, ventilation and plumbing.

In fact, we have today in America no standard of qualifications for an architect, unless it be that of the requirements for a diploma in our architectural colleges. That the architects themselves are beginning to realize the necessity for some standard which shall distinguish between an architect and a mere draftsman is evidenced by the fact that no less than four bills are now before the legislatures of as many States with the purpose of regulating the practice of architecture in those States, and requiring that in the future no person shall enter upon the practice of architecture without passing an examination on those subjects which have to do with the safety and sanitary conditions of buildings.

There are also not a few architects who believe that the Institute should require a more definite standard which should be attained by its Fellows than now prevails.

That an architect must have considerable artistic feeling and creative ability is not only generally recognized, but it is also a requisite for securing work and consequently essential to the successful practice of the profession. How far he should be a builder and engineer is not so generally agreed, nor, the writer believes, sufficiently considered.

Mr. Archibald Dunn, the president of the Northern Architectural Association of England, recently delivered before that association a very interesting address on "An Ideal Architect," which sets forth an ideal standard, which should be approached by all architects. In this address he says: "He [the architect] must, in every sense of the word, be an artist. He must be a constructor. He must be an engineer." . . . As a constructor, "He must have the most thorough and complete acquaintance with all building materials and how to put them together. He must understand thoroughly the details of each trade that is required to make up a building. If, in addition to being able to tell a workman that he is doing his work wrongly, he can also show him how it ought to be done, then he is indeed an 'ideal architect.' . . . The men who designed the great wooden Westminster Hall and the fine old parish churches, the designers of the beautiful fan vaulting with its pendentives, of Henry VII.'s Chapel and King's College, Cambridge, of the great stone-vaulted churches of Spain and Southern France, with their clear spans of some seventy feet, and the men who put up such domes as St. Peter's in Rome and St. Paul's in London were all great constructors."

To what extent the architect should be an engineer is perhaps a more difficult question to agree upon. The writer contends that

every architect should have sufficient education in what is now known as architectural engineering to enable him to determine the strength and stability of all ordinary forms of construction, including the strength of masonry, beams, girders, columns, and the common types of wood and iron trusses. He should also have a good general idea of the more intricate details of steel construction and of the relative advantages and economy of the different types of steel columns, girders and trusses, although it may not be necessary or even desirable that he should be familiar with all the details of calculation.

The writer has had the pleasure of an extended correspondence with a very considerable number of young architects, which has given him the opinion that to most architects calculations are distasteful, and to many a bugbear of great proportions. It is undoubtedly true that few persons can excel in both art and science, but it is also undoubtedly true that the above mentioned degree of familiarity with this branch of the profession can be attained by every person who is willing to give a few years of earnest study to the subject. Moreover, a great many works have been written during the past decade which make it much easier for the young architect to master the ordinary problems than it was a few years ago, and even the more intricate problems become much less difficult when approached with a serious determination to conquer them. Of course one can hardly expect to master all of the problems of architectural styles and proportions, building construction, the strength of materials and structures and the details of plumbing and electricity by the time he is twenty-two or twenty-three years old, and it is questionable if a person should be allowed to assume the responsibility of directing operations that require this knowledge at such an age. True, one may say that one can always hire a specialist to make his calculations, or determine the size of ventilating flues and heating surfaces, and if every architect did this it would not be so bad; but unfortunately there are still many architects who neither themselves make the necessary calculations for insuring the safety of their buildings or hire others to make them for them.

Then, also, there are comparatively few architects whose practice will enable them to keep in their employ specialists in engineering, heating or electricity, and it is not always convenient to call in the services of a consulting engineer, and even when one can afford such services the writer believes that it is conducive to better art and better building that the same brain which conceives the plan and design of the building shall be able to direct the way in which it shall be constructed, heated, ventilated and equipped.

The writer heartily agrees with Mr. Blackall that "the architect who keeps a close watch upon every function of his work, who understands enough about all its details to take hold and do them himself, if necessary, who is not at a loss for a procedure when his practical adviser is away, or, in other words, who is the real head and center of a building, stands more chance of producing good architecture, and is more truly entitled to rank as an architect, than one who is contented with doing the planning and designing, turning over the other details without a thought or a murmur to a specialist." This does not imply that one should not employ specialists, and, in fact, the writer believes that the specialist should be consulted in all elaborate, difficult or special work, as two heads are always better than one, and no person is infallible or proof against mistakes. Then, too, the architect who has much work under his charge, cannot, of course, make all of his drawings and calculations, but the specialist should work under the architect's directions in the same way that the draftsmen work on the plans.

A method of combining the art of architecture and the science of building that has worked very successfully in the past, has been by the coöperation of two persons, in partnership, one giving his time principally to the design and artistic side of the business, while the other supervises the construction, and the practical and business details. Indeed, it appears from what we know in regard to the creation of the great architectural monuments of the past, that they are largely the result of the coöperation of many minds, acting in unison, and each profiting by the gifts of the others. In whatever way the work is done, however, it is certainly true that no architect can now afford to guess at any of the constructive or practical features of his buildings, nor to take any chances with them, and it is almost equally true that the chances of success of the uneducated architect are becoming less and less as the years go by.



1896

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Volumes XXVII and XXVIII

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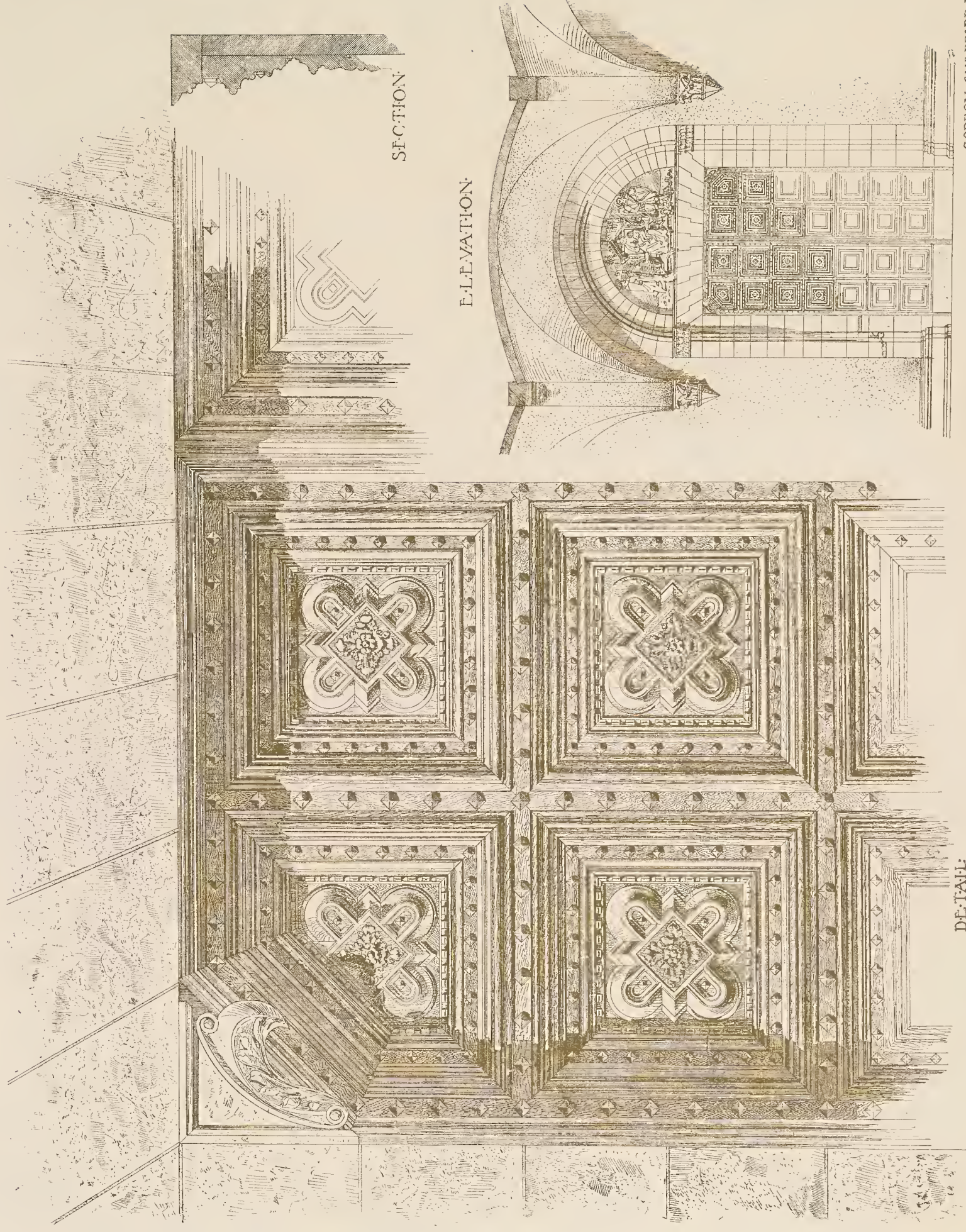
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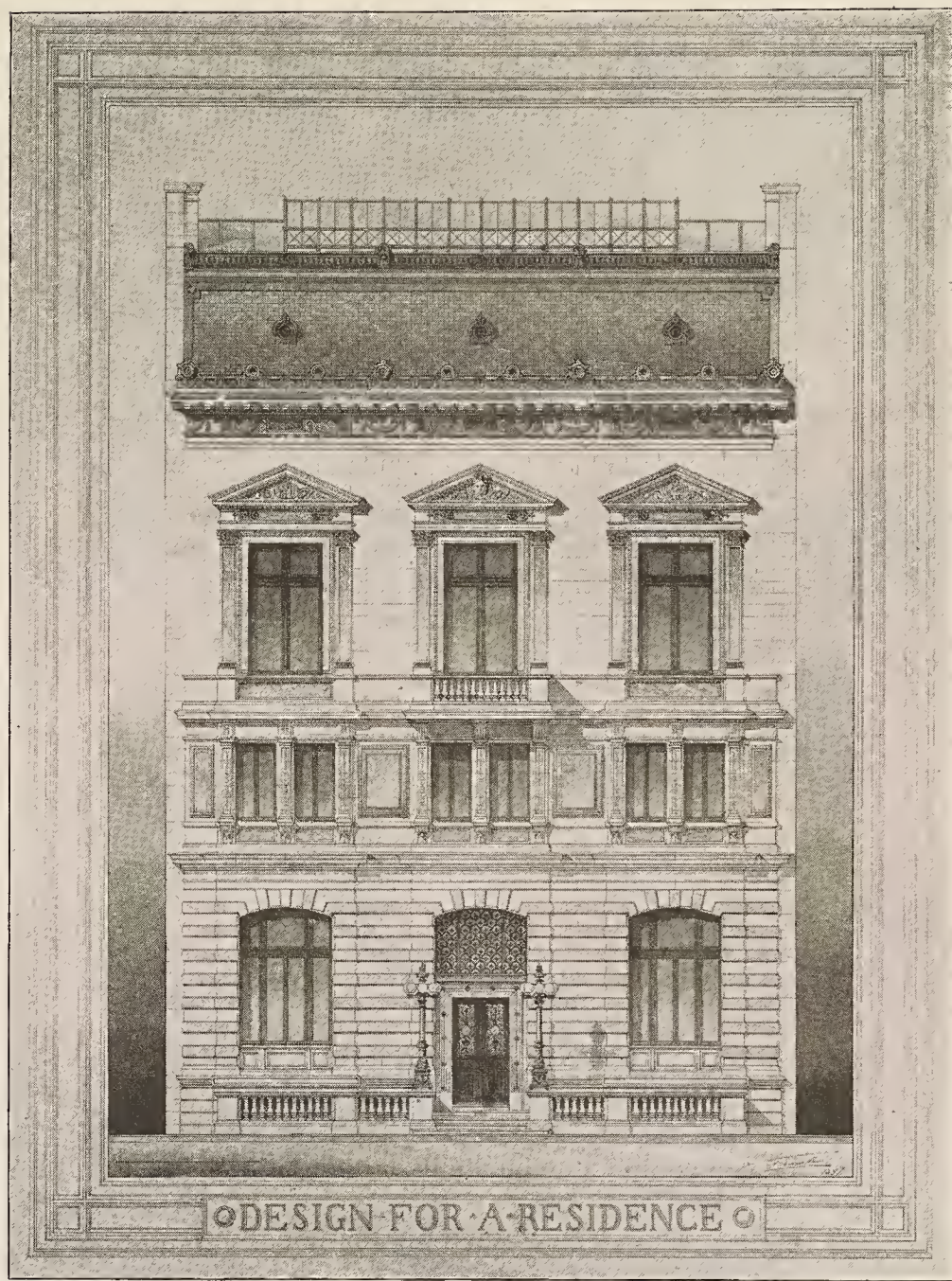
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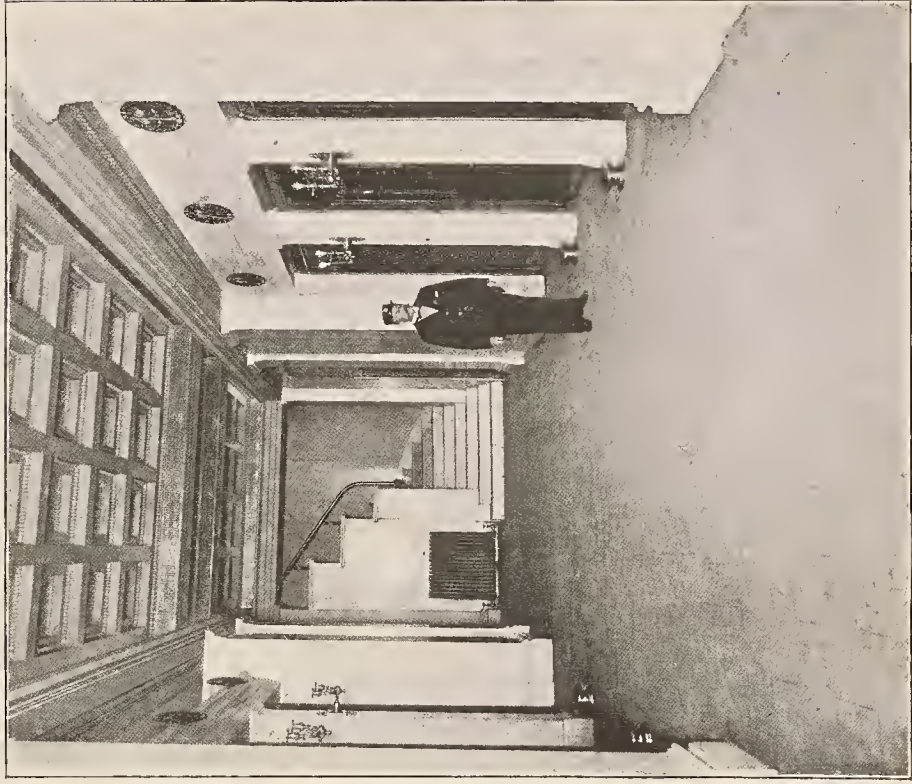
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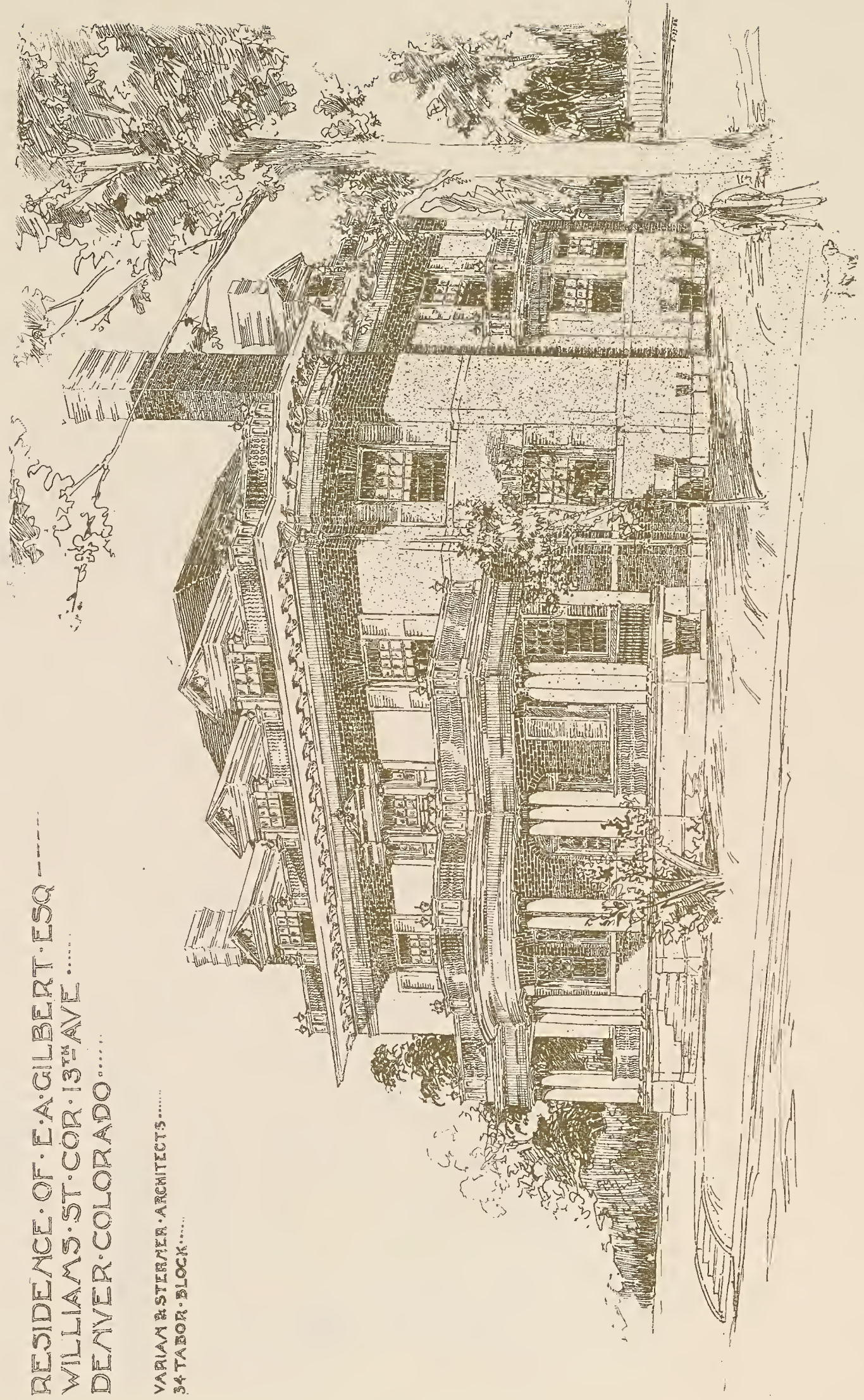






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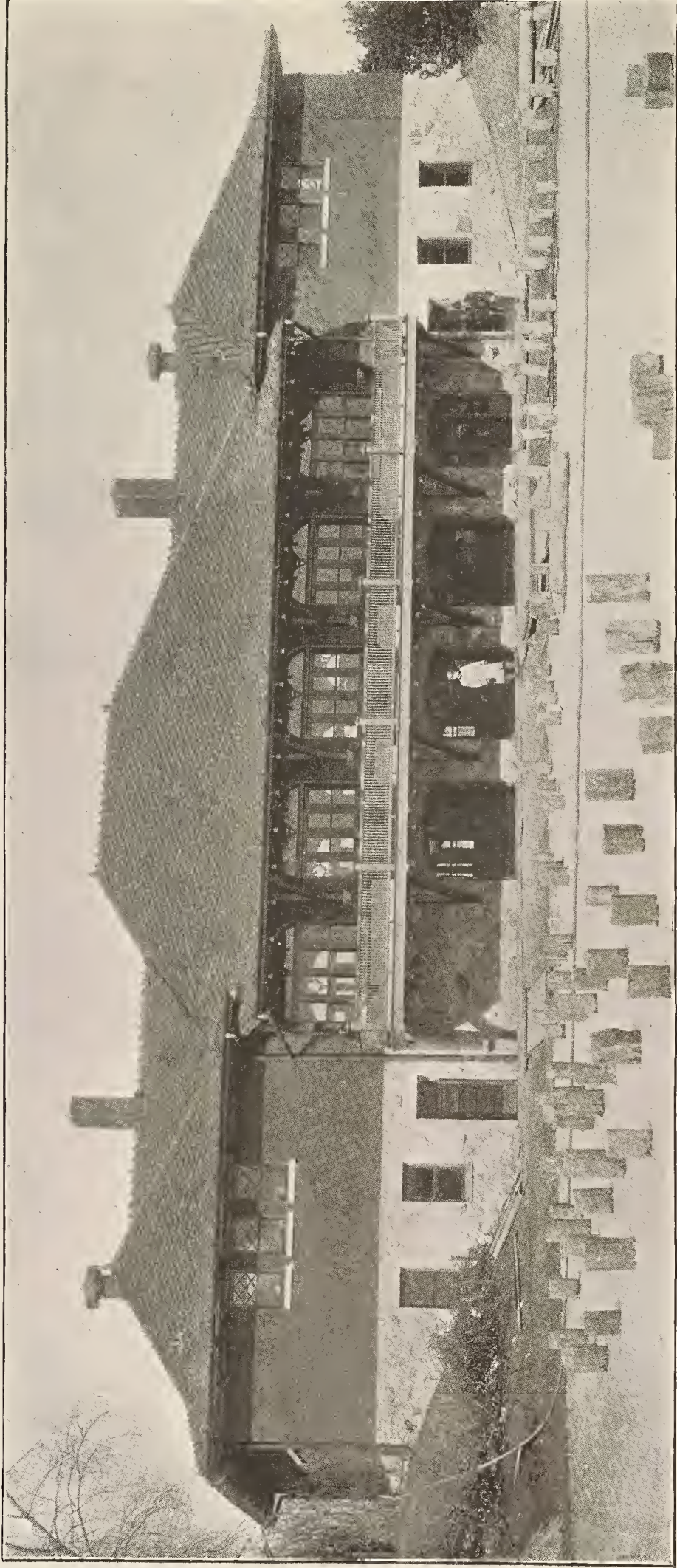
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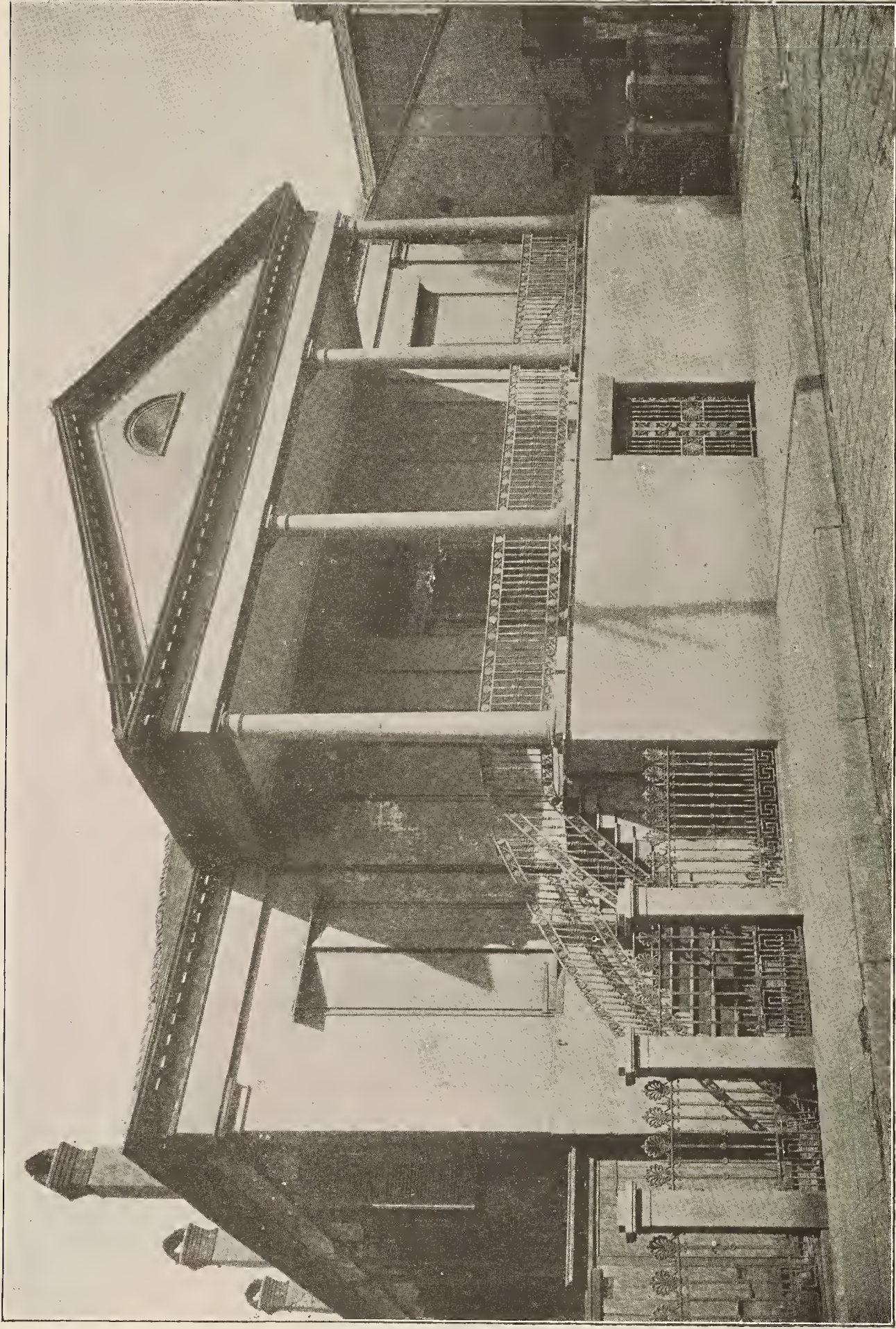
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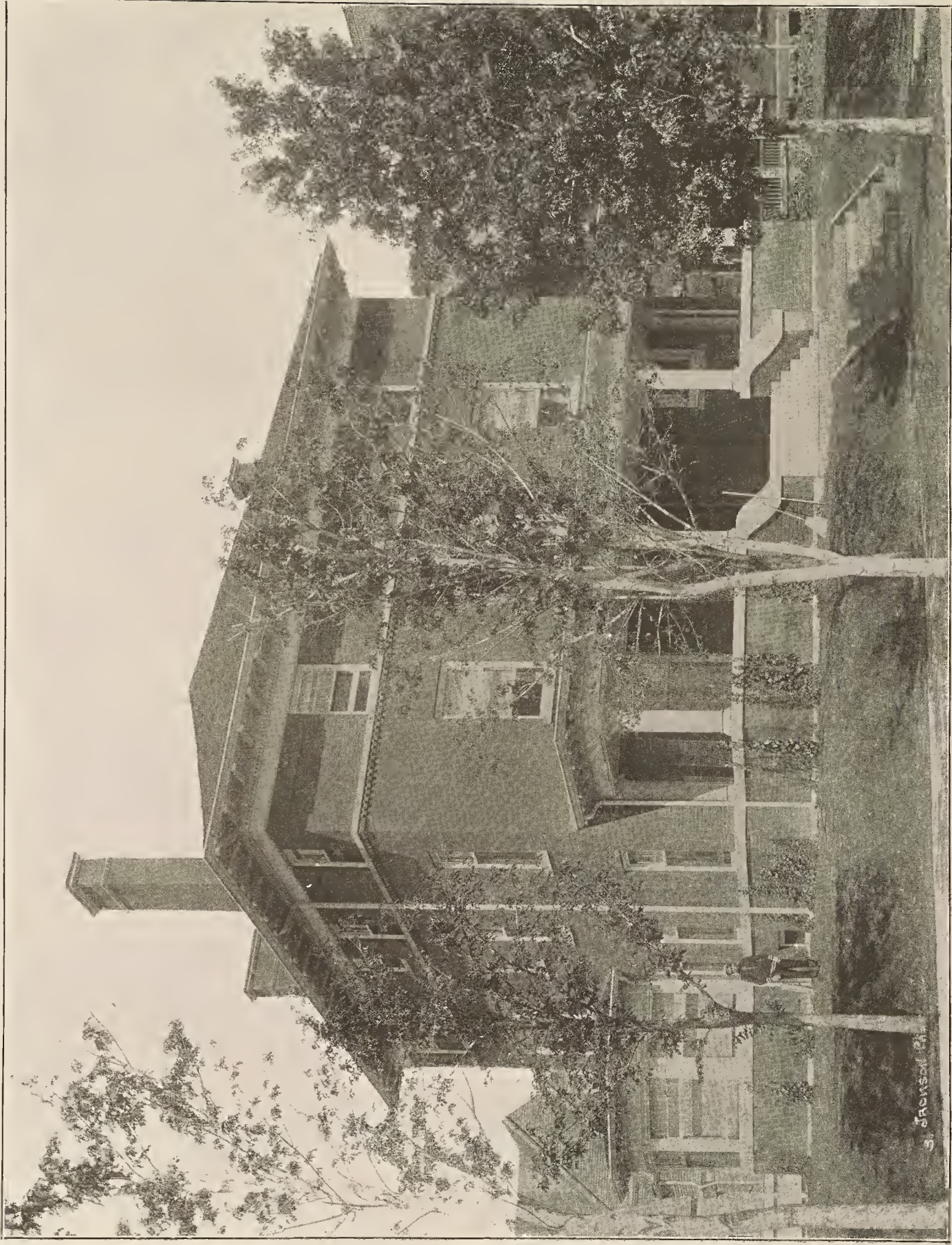
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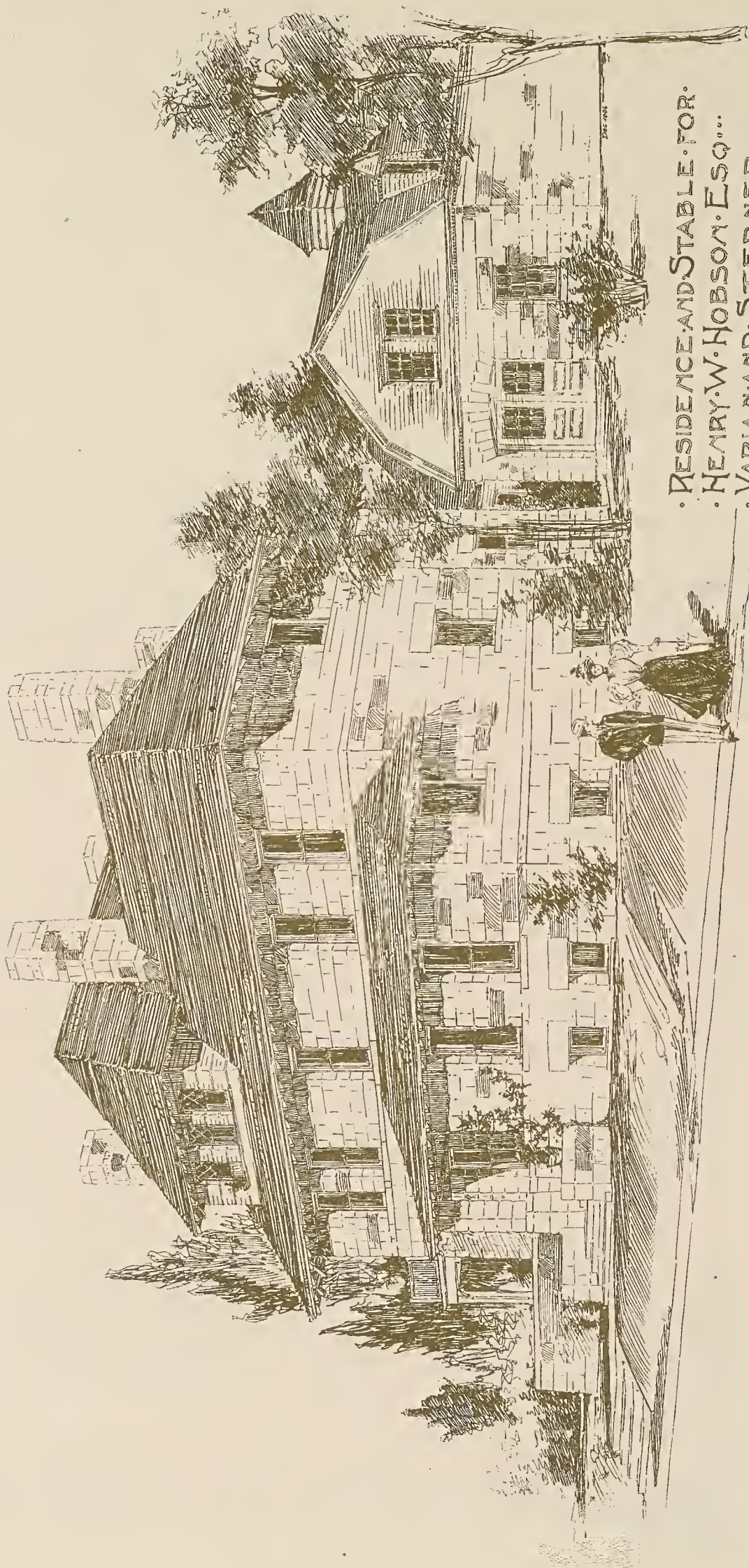


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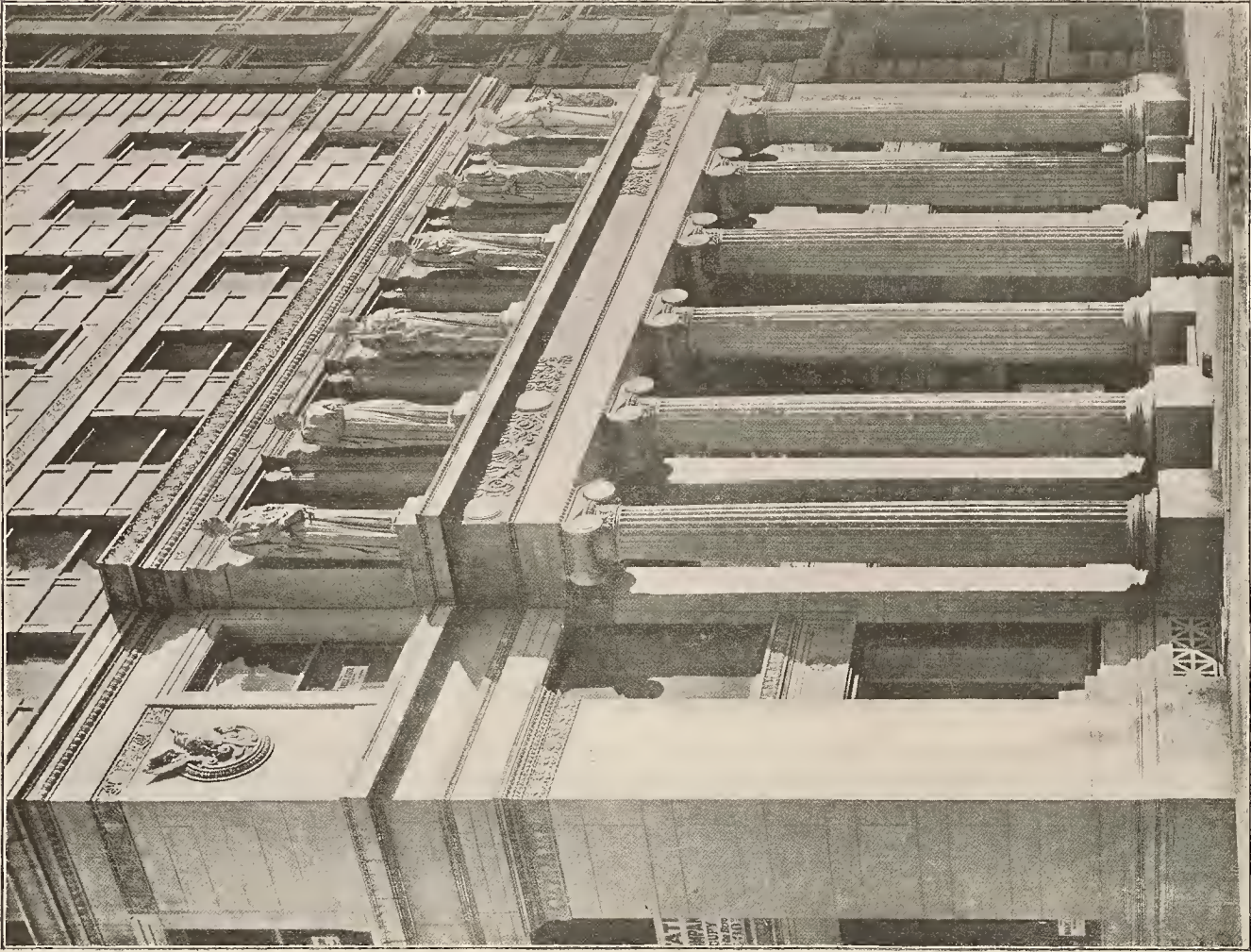


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• ARCHITECTS •••••





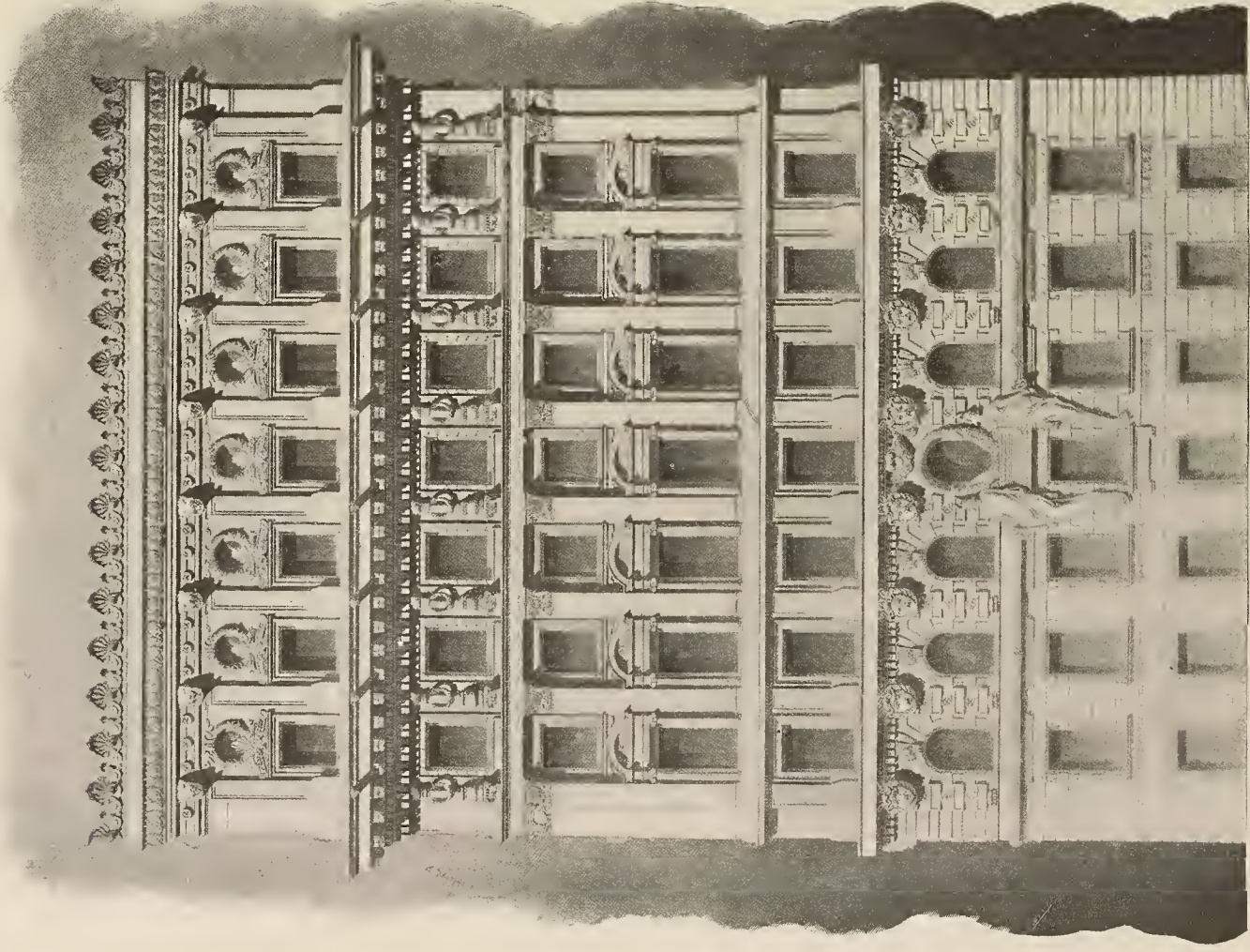




BROADWAY ENTRANCE.

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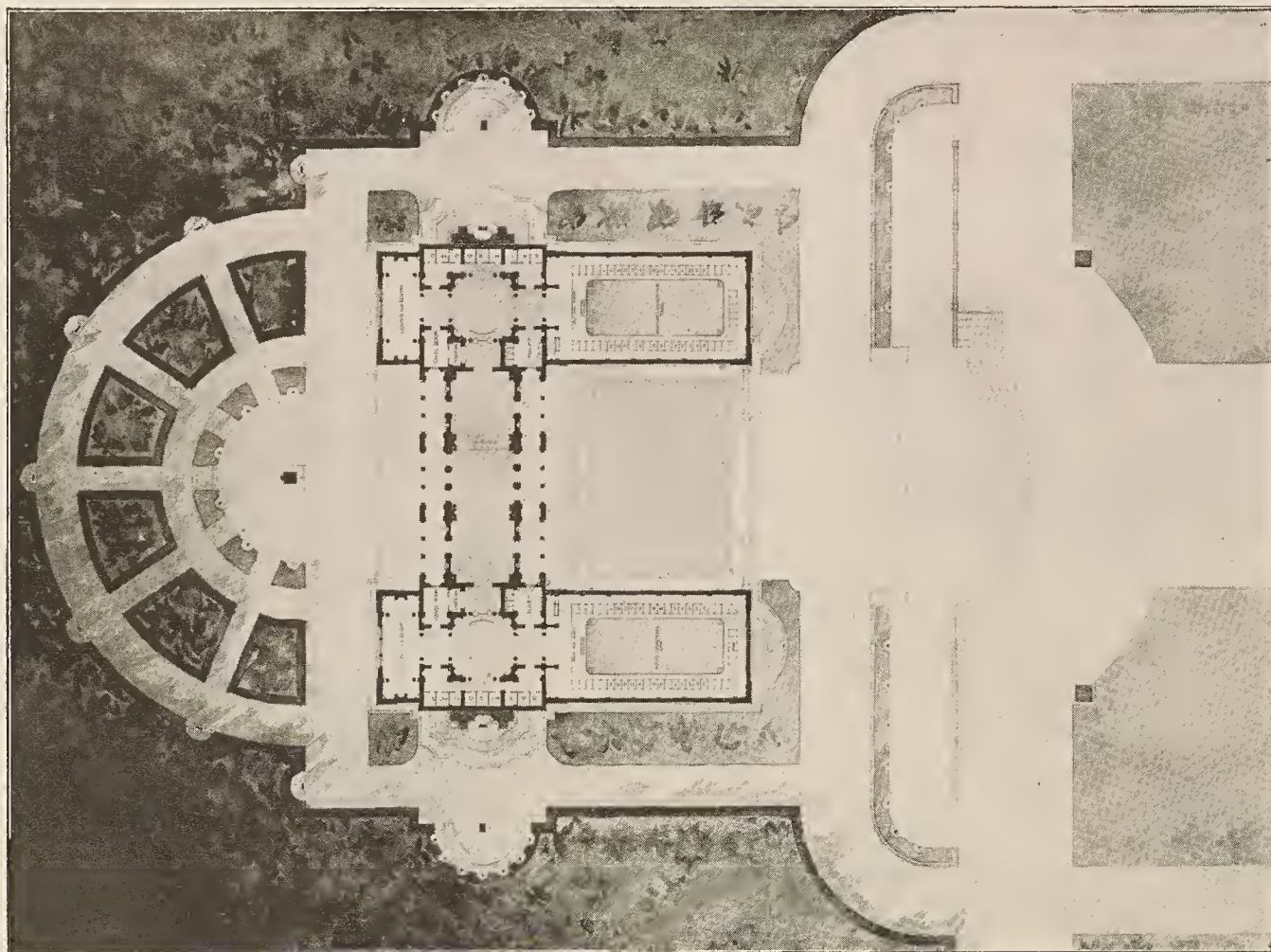


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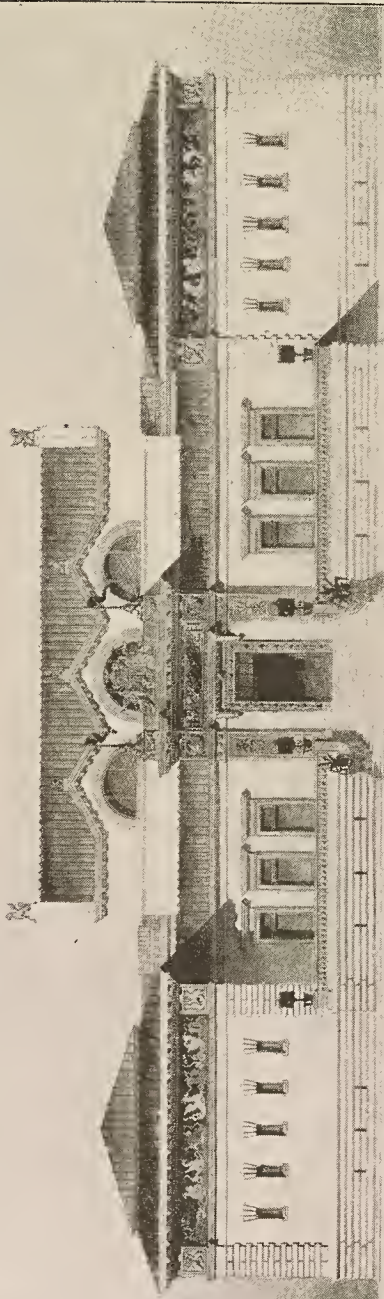




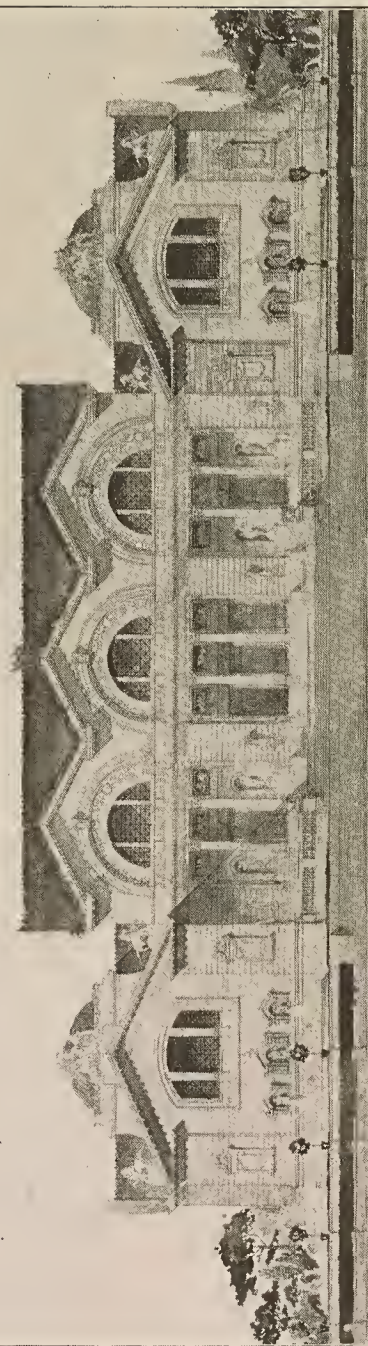




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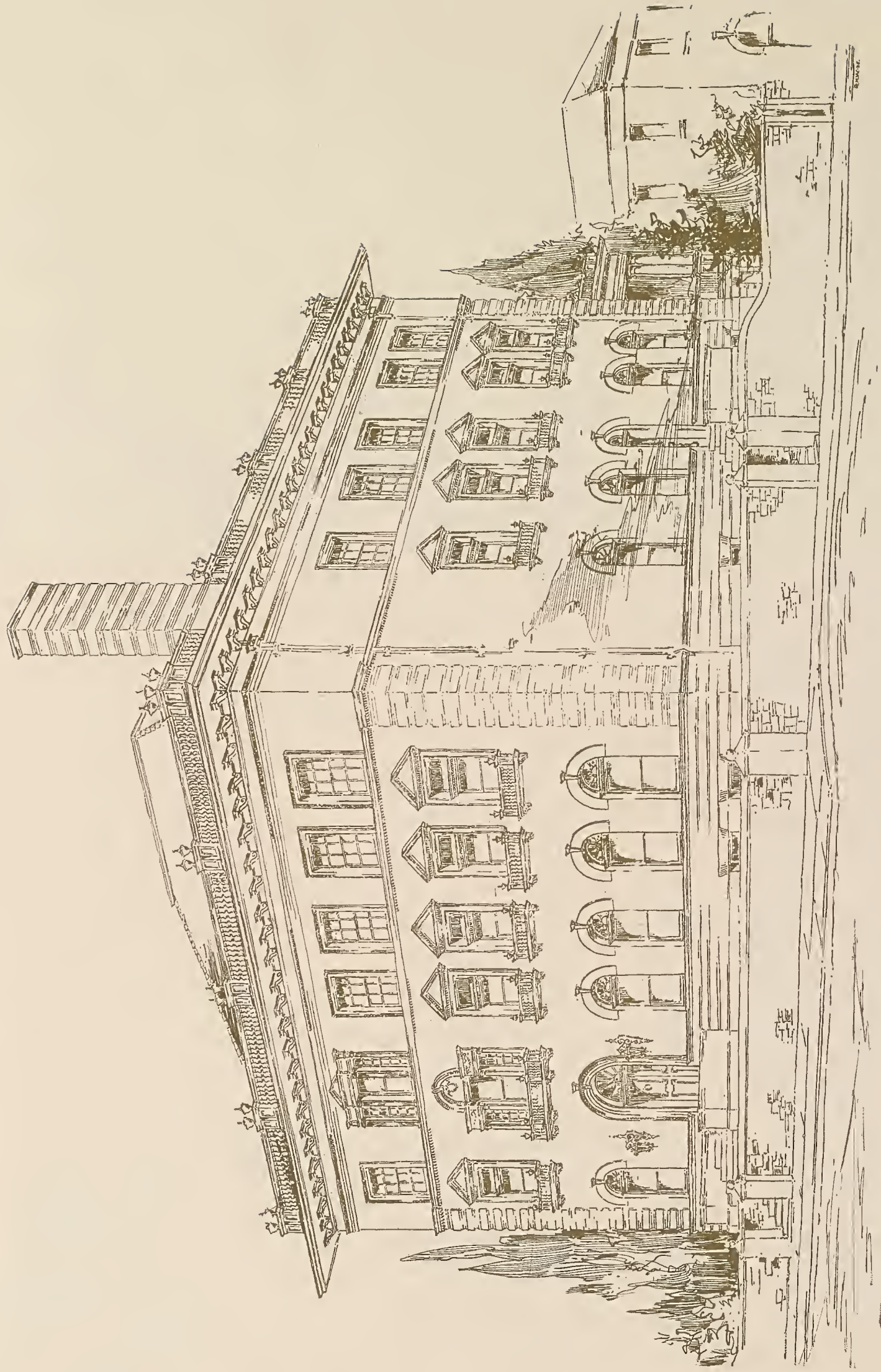
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POLICE STATION :

Architects Mason & Rice..... June

RESIDENCES :

Architect H. Edwards-Ficken, for R. D. Sheppard..... May  
Architect Charles S. Frost, for E. C. Potter..... March  
Architects Holabird & Roche, for A. F. Aldis..... May  
Architect E. A. Kent..... May  
Architect Geo. W. Maher, for C. V. L. Peters..... May  
Architect Geo. W. Maher, for Emmons Blaine..... Feb.  
Architect Geo. W. Maher, for J. McMeans..... Feb.  
Architect Geo. W. Maher, for J. C. Scales..... Feb.  
Architects Masou & Rice, for B. S. Thompson..... Feb.  
Architects Mason & Rice, for William Livingston, Jr..... July

RESIDENCES (SUMMER) :

Architects Mason & Rice, for W. C. McMillan..... May  
Architects Rogers & McFarlane, for Mr. Long..... Feb.  
Architects John Scott & Co., for F. A. Osburn..... Feb.

ROTUNDA :

Architects Holabird & Roche, for Marquette Building..... March

STORES :

Architect E. A. Kent..... May

WAREHOUSE :

Architects Mason & Rice, for Lee & Cody..... May



## ILLUSTRATIONS.

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## ILLUSTRATIONS.

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| CHAPEL :   |       |
| Architect Henry Ives Cobb, for University of Chicago .....                   | Aug.  |
| CHAPTER HOUSE :  |       |
| Architect F. R. Comstock .....   | Dec.  |
| CHURCHES :   |       |
| At Buffalo .....   | Jan.  |
| Architect Frank T. Cornell, for Mission Building .....                       | Nov.  |
| Architect Charles S. Frost, for St. James Methodist .....                    | Nov.  |
| COTTAGE :  |       |
| Architect F. R. Comstock, for E. K. Vail ..                                  | Dec.  |
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| Architects Lamb & Rich, for South Bend (competitive design) .....            | Sept. |
| Architects Shepley, Rutan & Coolidge, for South Bend (accepted design) ..... | Sept. |
| Architects Shepley, Rutan & Coolidge, for South Bend (accepted design) ..... | Nov.  |
| Architects Yost & Packard, for South Bend (competitive design) .....         | Sept. |
| DORMITORY :  |       |
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| Architect John E. Youngberg .....  | Jan.  |
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| Architect Charles S. Frost, for the Friends .....                            | Nov.  |
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Architects The F. E. Edbrooke Company, for McMurtrie .....

Architects Green & Wicks and Holabird & Roche, The D. S. Morgan .....

Architects Van Brunt & Howe, for Kausas City *Star* .....

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Architect Adolph Finkler .....

Architect Alfred Hoyt, for W. L. Rice ..

Architect Jarvis Hunt, for C. H. McCormick .....

Architect George W. Maher, for J. L. McAfee .....

Architect George W. Maher, for H. C. Malory .....

Architect George W. Maher, at Edgewater .....

Architect George W. Maher, for F. S. Gardner .....

Architect J. N. Filton, for Wm. D. Kerfoot .....

Architect E. C. Van Leyen, for J. R. McLaughlin .....

## SEMINARY :

Architect Charles H. Read, for Union Theological .....

## STABLE :

Architect Jarvis Hunt, for C. H. McCormick .....

## STATE CAPITOLS :

Architect George R. Mann, for Montana, (accepted design) .....

Architects Charles L. Strange and Thomas Stent, for Montana (premiated design) ..

Architects Yost & Packard, for Ohio (accepted design for enlargement of) .....

## ILLUSTRATIONS (PHOTOGRAVURE) :

## BRIDGE :

At Detroit .....

## CHURCH :

Architect J. W. McLaughlin, for Unitarian, at Cincinnati .....

## CLUBS :

Architect A. O. Elzner, for Cincinnati ..

Architects Samuel Hannaford & Sons, for Phoenix, at Cincinnati .....

## DETAILS :

Architect W. S. Joy, for Marlborough Flats .....

## ENTRANCE :

Architects Mason & Rice, Walker offices ..

## FACTORY :

Architect A. O. Elzner, for Baldwin Piano Co. ....

## FLAT BUILDING :

Architect William S. Joy, The Alhambra ..

## HOUSES (SEMI-DETACHED) :

Architects John Scott & Co. ....

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Architects Donaldson & Meier, The Schmidt .....

Architects Mason & Rice, for Hiram Walker & Sons .....

## RESIDENCES :

Architect William Martin Aiken, at Cincinnati .....

Architects Chapman & Frazer .....

Architect Henry Ives Cobb, for W. H. Harper .....

Architects Des Jardins & Hayward, for Adam Kramer .....

Architect A. O. Elzner, for G. S. Sykes ..

Architect A. O. Elzner, for W. H. Forword ..

Architect C. J. Furst, for J. Heissler .....

Architect Charles S. Frost, for Mrs. H. W. Hoyt .....

Architects Holabird & Roche, for G. W. Shaanon .....

Architects Jenney & Mundie, for Harry Walker .....

Architects Mason & Rice, at Grossepointe .....

Architects Mason & Rice, at Walkerville ..

Architects Mason & Rice, for C. L. Palms ..

Architects Mason & Rice, for C. A. Ducharme .....

Architects Mason & Rice, for Mrs. A. Krolik .....

Architects Mason & Rice, for J. H. McMillan .....

Architects Mason & Rice, for John B. Dyar ..

Architects Mason & Rice, for J. H. Berry ..

Architects Mason & Rice, for W. M. Freer .....

Architect G. W. Nettleton, for G. W. Nettleton .....

Architects H. L. Page & Co., for Prof. F. Bigelow .....

Architects Patton & Fisher, for Prof. H. H. Donaldson .....

Architects Patton & Fisher, for Prof. J. Loeb .....

Architect Lucien F. Plympton, for A. D. Fisher .....

Architects Renwick, Aspinall & Russell, for George Bullock .....

Architects Shepley, Rutan & Coolidge, for N. B. Judah .....

Architects Stickney & Austin and A. O. Elzner, for J. W. Bullock .....

Architects Stratton & Baldwin, for Dr. Inglis .....

Architect M. F. Wakefield, for E. C. Goshorn .....

## RESIDENCE (SUMMER) :

Architects Mason & Rice, for H. A. Newland .....

## STORE BUILDING :

Architects Reig & Marty .....

## SCHOOL :

Architect D. H. Perkins, for Princeton-Yale .....



## TWO QUESTIONS CONSIDERED:

FIRST: IS ARCHITECTURE A LIVING ART? SECOND: CAN ARCHITECTURE AGAIN BECOME A LIVING ART? PRECEDED BY A HISTORICAL REVIEW OF THE ART.<sup>1</sup>

BY FREDERICK BAUMANN.

ARCHITECTURE in its quality of an art is one of the chief factors which make up cultural history, and no question concerning it can be considered except in that light. A satisfactory, even a fair solution of the above questions can, therefore, not be given, except by first turning our view backward on the material at hand, and try to furnish, though in the briefest manner, a kind of historic sketch.

Primitive man has this feature in common with a number of species among the higher animals, that he is fond of adornment. But with man only does this character ascend beyond sexual relations. He soon loved adornment for its own sake. To him it has become a moral agent. All arts originate with this characteristic feature. First the arts of braiding, knitting, stitching, and proceeding further, the arts of molding clay and other earthly substances, into bodily forms. And these forms take their natural growth. When man gradually became conscious of his utter dependency on nature, as to him revealed in her manifold processes, he was overtaken by a profound feeling of awe, the dawn of religious sentiment. The family hearth became an altar, first for the family, later for the community. Architecture in its original dawn then came to light. Semper<sup>2</sup> says in this regard: "The works of architecture relate the natural history of mankind as truly as do the shells and coral reefs that of the lower organisms by whom they were built." But it seems to be fair to assume that the primary arts were developed to a conspicuous degree before an architecture worthy of the name could have been unfolded. The temple, in all ages past, must be regarded as having been the first and foremost original object of architecture. It was developed from four elementary constituents, being: *sub-structure, walls, roof and altar*; the latter its most essential part, the very soul of the edifice.

In primitive ages, when the art of architecture was but in its dawn, no accommodation was had, nor could it have been had, for a worshipping multitude. A *cella*, a space immediately surrounding the altar, and as sacred as this, originally was, as is fair to assume, the exclusive edifice of worship, rude as this may seem to have been. It afforded room for the priesthood, but excluded the worshipping multitude. Extension soon thereafter became a necessity, growing in importance with the gradual development of society. The *cella* was inclosed sideways, and in frontal direction, to give dignified accommodation to rulers and their barons, and to the worshipping multitude. In all ages the temple has thus been arranged.

## HEBREW ARCHITECTURE.

The books of Moses<sup>3</sup> give a somewhat minute description of the ancient Tabernacle which during a succession of prehistoric ages had grown to a remarkable significance. The art, though somewhat crude to our present taste, must be acknowledged to have been highly developed, so that Solomon was not allowed to make any changes or remarkable improvements thereon, when he constructed his great temple. He merely doubled dimensions, converted the tent character of the Tabernacle into solid forms, and probably added richness to the details. There are no remnants left of the temple, and we are unable to judge of the true character of its fashion and its details. However, it would seem certain that at present no disciple of architecture, who perchance is bent on copying what he can find of ancient forms, will be seriously inclined to do so with what Solomon's temple could have furnished him.

History has no data which permit us to judge of the growth of primitive forms into those possessed by the tabernacle. We, therefore, cannot decide as to whether or not it had been *indigenous*. But the temple of Solomon may be said to have been a work of *living architecture*, inasmuch as it must be assumed that the heart and soul of the nation were connected with it.

## EGYPTIAN ARCHITECTURE.

Egyptian architecture may be said to be especially the outgrowth of the country, which is very unique and positive in natural extent and surroundings. It is, we must keep in mind, a long and narrow valley within an absolute desert dependent solely on the fluctuating processes of a large river. Settled in time immemorial, its history begins as early as four thousand years prior to our era, when one ruler had succeeded in establishing himself over all the different tribes. Its entire territory scarcely exceeds that of our home State, though in Moses' time it was inhabited by more than 8,000,000 of people<sup>4</sup>. The country steps into existence, as it were, with the highest degree of culture, nowhere exceeded in the course of its history<sup>5</sup>. Originally, as it would appear, there was thought to exist over the country one all over-

shadowing deity having a seat above the clouds. But in the course of events, as they molded themselves under despotic reigns, especially under such as were managed by a crafty priesthood, singular deities, at first nothing but mere special emblems of the one original deity, were evolved and established in different parishes under specific names and endowed with various powers. The late Professor Brugsch<sup>1</sup> had undertaken the difficult task of giving the world a clear insight into the specific offices filled by these various deities. But his success is kept in doubt. A few main features of some of the offices of a limited number of these deities are, and have been, in a manner, clear to understanding; but upon the whole the *Egyptian Olympus* remains in the dark.

But the professor was a great explorer of Egyptian history. He reports the find of a number of tablets with inscriptions<sup>2</sup> made by a prince of the third dynasty, wherein said prince speaks of the one great original deity above mentioned, and gives the number of *forty-two moral commandments*, or denials, as often called, for the conduct of man. Nobody can read this bill without a feeling of profound awe stealing over him. One is carried back to an era two thousand years prior to that of Moses. Are our ten commandments but a fractional copy of the ones inscribed by the Pharaonic prince? It is known that Moses had been a pupil of the priesthood, who most likely had acquaintance with all the forty-two commandments of the prince, or at least with a fractional part of them. Brugsch himself raises the question.

It seems to be a fact that Egypt, from the time of its consolidation to that of the shepherd kings, so-called, did enjoy comparative peace. Follow the four hundred years under these rulers—whom Virchow declares, from examination of their skulls, to have been Turks—and subsequently, upon their expulsion, the new empire. All rules and regulations made and formed under the ancient empire, by kings and priests, were rigid and severe. No deviation was allowed, under penalty of death, as demonstrated in a number of wall paintings.

A standstill, if not actual retrocession, accompanies the reign of the shepherd kings. But their expulsion inaugurates a new era, the greatest in Egyptian history, which also inaugurates the liveliest era in the line of art. Follow decline and internal strife, till once more another successful ruler establishes power and consequent revival of art. Then follow the Persian conquest, full of pernicious strife; thereupon the conquest by Alexander and the glorious period of the Ptolemys; then Roman, Mohammedan and other conquests to the present day.

The shepherds did not and could not, like any other rude tribe breaking into established civilization, whatsoever that might be, interfere with national forms before established. They merely added the small number of their home deities. The first real change was inaugurated by the Greeks under Alexander, who built up the city of this name on principles of their home country, elaborated into a fashion, later on adopted by the Romans. This independently evolved architecture of the Romans was by them carried into all their provinces. Egypt alone, save Alexandria, was excepted. Reverence for the country's worship, however absurd this may appear to us, seems to have bidden them there to continue and observe the ancient sacred cultus and style of architecture thereon dependent. Egyptian deities, in form of their idols, received prominent places in their great Pantheon.

The pyramids, in all history the wonders of the world, owed their origin to a belief in a migration of souls. So did those gigantic statues found in all parts of the country.

The remnants of all temples exhibit the manner of their origin. There is, first of all, a sanctum for the priesthood, and the sacred altar: the *cella*. At both sides and in front, there is, mostly so in immense proportions, room for the nobility and for the multitude. Grand columns of specific forms, carrying architraves, come in practice. They carry no roof, but they were, as Semper would believe, covered with matings stretching over the interspaces. When finally the temple had grown to dimensions gigantic in every proportion, a further frontal extension was had, in a symbolic manner, by placing, in front of the gate, long rows of sphinxes and pylons.

The in many respects monotonous, yet profoundly interesting history of Egypt, exhibits a very long and enduring national life. It passes through a large number of centuries without any substantial gain or change. Real development, now and then attempted, is rigidly put down as revolutionary, and established faith and custom are maintained. But, nevertheless, or perhaps by dint of custom—who knows?—Egyptian architecture has evolved and given to the later world a column well developed though not altogether graceful, and also a number of minor forms and ornaments, all as a grand nucleus for a more consummate development under the world-conquering genius of the Greeks. In this respect Egyptian architecture may well be said to have been the morning glory to a prospective higher civilization. This architecture has been, most eminently so, and in every true sense of the word, a *living architecture*. It was likewise *indigenous*, was born, I trust, on the soil of its glory, though latest discoveries would seem to cast a shadow of doubt on such a verdict.

## BABYLONIC-ASSYRIAN ARCHITECTURE.

The Mesopotamian valley was, unlike that of the Nile, from the remotest ages onwards, a seat of incessant strife and change. History does not record the time when first the inclosing rivers

<sup>1</sup> Second of a series of papers discussing two questions: "Is Architecture a Living Art?" and "Can Architecture Again Become a Living Art?" read before the Illinois Chapter of the American Institute of Architects, 1896-1897.

<sup>2</sup> Gottfried Semper, died about eight years ago, is the first architect in this modern age to whose memory a full statue was erected, at Dresden, Germany.

<sup>3</sup> Exodus xxv to xxvii.

<sup>4</sup> Present population 4,000,000 to 5,000,000.

<sup>5</sup> As this would but indicate the country had had a very long cultural development prior to history. Former rulers would seem to have lent their names to subsequent deities.

<sup>1</sup> Heinrich Brugsch: "Religion und Mythologie der Alten Ägypter."

<sup>2</sup> A list of these commandments, or denials, may be found in Maspero's "Dawn of Civilization," pp. 188-191. Prof. J. H. Breasted, of the University of Chicago, is author of a translation of the large papyrus "Isty," at the Field Museum, which is reported as giving a somewhat different version.



were bound in artificial channels in order that harvest may be assured to a valley so fertile. We merely know, as a result, that one tribe once settled was in time overwhelmed by another. A hardy set of people, grown up under privations in a neighboring country, would restlessly descend on the valley and exterminate the effeminate settlers who had enjoyed a life of luxury on the bottom-land long enough to have lost their original vigor. When government was more firmly established, the chief, or king, found it required to establish a fortified *lourgus* in stages, one above the other, but large enough for all military display. The summit was crowned with a temple of Belus, which had columns headed with the first crude form of a volute capital, from which the later Ionic order was derived.

When the remnants of one of these immense fortifications were first exhumed, it was believed, from its extensions, that it had encompassed the entire city of ancient Nineveh. But soon after a number of similar fortifications were discovered in the immediate vicinity, and the ideal compass of the city was accordingly extended. The very tower of Babel, in fact, seems to have been a structure of similar nature. And let us not forget the tremendous walls surrounding the great ancient city, bearing those fabulous hanging gardens of a great queen. Who has not heard, also, of the hundred gates within those walls? A clearer light may fall upon these wondrous works when the results of latest discoveries will have come to public light, which date back to a time five thousand years remote from the beginning of our era, a time about one thousand years back from that of the first king of Egypt. And who knows but what the tower of Babel, and the gardens of Semiramis will find a place in this more remote period of history. Some eight years ago a discovery was made relating to a very early tribe, called Sumarians, as one of the earliest settlers in the Mesopotamian valley. They worshiped a god Nun, evidently the same who with the earlier Egyptians had been a kind of Allfather. An opinion at once arose that Egypt had received its first civilization from Mesopotamia, yet a certainty as to this, even a probability, is as yet seriously doubted.

Later on, a new kind of Babylonian-Assyrian architecture had sprung up. Large palaces were built on level ground. These buildings abound in a number of designs of various ornaments which exhibit a positive relation to the later architecture of the Greeks, which most assuredly had been derived therefrom. Wall pilasters, and the limited number of columns employed, show the traces of the later Ionic column as well as do those found among the remnants of a Belus temple.

Architecture of the Mesopotamian valley was at its time, as must be judged from what is known, a *living art*. It was without question indigenous to the soil.

Persian architecture, subsequently starting under Cyrus, was most probably derived from Mesopotamian, Egyptian and Grecian models.

#### HINDU ARCHITECTURE.

Be it sufficient to note that the architecture of India started at a very early date with complicated work and a profusion of details thereon. Though the following Buddhistic period showed a lesser desire for complications, the works of architecture remain abounding in both. And this redundancy was brought to its utmost complication with the restoration of the ancient faith. The people of Hindostan seem to have been delighted with the incessant hard and, as it would appear to us, most tedious work done under the yoke of a priesthood. Yet all the achievements have received no higher cultural interest, since they have had, as would appear, no bearing on architecture of the future. Though ever so gorgeous in form, ever so gigantic in dimensions, and difficult in execution, they deserve as works of art none of our admiration. Unquestionably the art had life during long ages, and was, as we may acknowledge, born on the soil of its own country. But it stands by itself on a sort of independent issue.

#### CHINESE AND JAPANESE ARCHITECTURE.

We are met in China and in Japan by this singular state of affairs: that the system of architecture there prevailing, even at this day, had never grown beyond what had directly arisen from the aboriginal nomadic tent. Palaces so-called, and temples ever so gigantic in proportions, bear testimony to this fact. They are but tents, though such on a huge scale. A column had never been developed, because sticks of bamboo, or plain round sticks of timber, have not the characteristics which are essential to a column: treatment of the shaft, and a capital. It is significant for Chinese and Japanese architecture that it has not received even a mere mention in Wilhelm Luebke's standard "History of Architecture." The art, whatsoever it be, was unquestionably *living* in both countries and indigenous, but it has no sort of cultural bearing. It is worthy of note that, a few years since, the government of Japan introduced a notable architect from Berlin, Germany.

#### GRECIAN ARCHITECTURE.

The general types fundamental to Grecian architecture were derived from Egypt and from Asia. This is universally acknowledged, and it has been indicated under the respective heads. Under the influence of the general genius of the nation, it grew in the course of centuries to absolute perfection; though, before this came about, the ancient faith had already been somewhat undermined through the agency of science. The bosom friend of the great statesman of the age was, as is known, one of the foremost philosophers of the age. But it was not possible to disown the faith of the multitude, under which the commonwealth

had matured. This faith was in a sense still firm and sacred. The fable of ancient Erechtheus was especially sanctified, and to the glory of the Athena Parthenos (the ideal protector of the commonwealth) the grandest sanctuary<sup>1</sup> was dedicated—so grand, so perfect in every particular, that even at this day it is regarded with a feeling of profound reverence. Man bows before the supremacy of high art, for this art is the foremost elevating factor in cultural history. Life without the enjoyment which radiates from art would hardly be worth living. "So subtle are the forms of Grecian architecture—repeating here what I said at another place—in direct distinction from Gothic, which rests upon a mechanical basis, that the positive correctness and harmony of all parts of the structure must come, as it were, like a revelation to the well-trained eye of the architect, as much, and perhaps more so, as must the true expression of a human face reveal itself to the artist painter, who undertakes to cast it upon his canvas."

That Grecian architecture had at its time a *true life* cannot very well be doubted. It was, however, not indigenous, inasmuch as it was derived from other countries.

#### ROMAN ARCHITECTURE.

The forms of Roman architecture were derived from those of the Greeks. What had been begun in founding Alexandria was further evolved in Rome. The arch received life, and works gigantic in dimensions, and of a wholly worldly character, were constructed simultaneously with many celebrated temples. Poetry in forms, as afore achieved by the Greeks, was then in a manner transposed into poetry of grandeur, yet a poetry much to be admired. There was a *real life* in this architecture; but, even more so than Grecian architecture, it was not indigenous.

#### ORIGINAL CHRISTIAN ARCHITECTURE.

A wholly new era had come over the world, for which the final rottenness of Roman and all other heathen life had paved the way. A truly democratic feeling, intrinsically earnest and devout, had taken possession of the human soul. Earthly life was totally negated, and art could henceforth find no room in the soul of man. When adequate larger places of public worship were coming in demand, they were reared in a fashion of the defunct market place, known under the name of Basilica, thus reared without reference to art in any possible manner. Columns carrying the walls of the central nave were promiscuously taken from the ruins of ancient temples and other structures. More limited places of worship, especially in eastern countries, were fashioned in form of a round house, bearing more or less similarity to the celebrated Pantheon, though vaulted ceilings were at first omitted. Since a love for beautifying somehow could not be wholly denied, it came to life in this instance by ornamenting the many plain wall spaces in various mosaic patterns, all of a nature contributive to religious faith. Even the windows were gradually filled with colored glass, and this gave rise to the art of glass-painting; later on so conspicuous, and in a manner refined in the later cathedrals.

Inasmuch as there was art at all with edifices of the kind, it most unquestionably was a *living art*. But it was not indigenous.

#### BYZANTINE ARCHITECTURE.

With progressing time, though early enough when art in the East still had a trace of life, a very ingenious new form of round house was inaugurated at Constantinople. The Hagia Sophia was erected, a wholly novel, composite form of round house, of grand proportions; so grand and so consummate in all its constituent parts that even at this late day there are men well versed in the principles of art and architecture who pronounce it to be the greatest architectural achievement ever consummated.<sup>2</sup> There was *life* in this art for a number of centuries. But it would seem at least very doubtful whether it should be called indigenous. We should not call it so.

#### MOHAMMEDAN ARCHITECTURE.

A time had arrived when one-half of the Christian world had been overridden by a bigoted nation inspired with the particular doctrine of the Koran. This nation had brought with it from the wilderness of its original home ideas utterly foreign to the world. The sense of art here revels in a loose fauzy, bringing to life numberless designs seemingly without motive. Yet the people were possessed of a kind of innate taste in a degree commensurate to our own, so that we can look with a sort of pleasure upon the best productions of Mohammedan architecture, especially so on designs of ornamentation. This architecture was without question a *living* one, was *indigenous* with the people who gave it existence, though not with the countries where it came to life.

#### ROMANESQUE ARCHITECTURE.

The Christian Basilica, already alive with the nations, grew with the progress of time. It became elaborated. It also received choir, cross-aisles and towers. Its ceiling was arched. Thus it was, as a matter of fact, transformed into the Romanesque cathedral, or dome. The construction of this is carried to its practical limits, so far as this is possible without change to the constructive principle. The wall retains its ancient character; it is merely strengthened by means of buttresses, which in very many cases are kept, even against the inner faces of the walls. Towers stand

<sup>1</sup> Detailed accounts of interest are given by Adolf Boetticher: "Die Acropolis von Athen," Berlin, 1888.

<sup>2</sup> See Hans Schliemann: "Betrachtungen ueber Bankunst," Berlin, 1891.



upon the strength of their walls and need no buttresses, nor are flying buttresses ever thought of. The art bears the true *life* of a Christian architecture, but it is not indigenous.

#### GOTHIC ARCHITECTURE.

It would not be correct to say that Gothic architecture was derived from Romanesque. It is merely an independent side issue to it. It does not modify the ground form established. It merely modifies its robe, and does it essentially so. It wholly abolishes the wall, and puts in its stead the buttress, emphasizing it, in a manner, so that a flying buttress is established as serving both the principle of thrust and that of ornament. Windows become wider and in consequence higher. The pointed arch is therewith introduced, and a new manner of tracery applied. The buttress is applied on towers, which also lose their walls proper, and grow into heights never before conceived, the very spire being but a sort of aerial continuation of the principle on which the whole tower is based. The utmost consistency as to construction is now arrived at. All detailed parts show an ornamentation tending to a like end, are essentially of a like character, merely diminishing in size as they are to suit minor parts.

Repeatedly the question has arisen whether, on this account, Gothic architecture should be classed as a high art proper. It is held to be more like a practical problem of statics, in which the free scope of high art is but of diminutive proportions. The skilled and educated mechanic is the proper man for a creation of the handsomest and best Gothic cathedral. The awe which it attributes to the beholder, in view of gigantic proportions, does in no way differ from the awe conceived in attentively observing the Cheops pyramid, an Indian temple, or any similar gigantic object. In our case this awe is associated with a more or less profound feeling of faith, of historic patriotism, or any similar noble feeling. But in what measure does this lead to a recognition of high art? My own honest belief is that every really schooled architect ought to be competent to design with undoubted success a perfect Gothic cathedral. There is nothing needed therefor beyond a somewhat dry copying of established forms. It would seem to be worthy of note that the appellation "Gothic" to this form of architecture<sup>1</sup> is of an origin peculiar in character. The Goths had been, for a number of years, once the rulers of Italy. Though about five hundred years had passed since their total extermination, there was still a national hatred against them alive in the country, and the new style of architecture then coming up was named "Gothic"; evidently so because the Italians held it in a sort of contempt, and gave expression to such feeling by calling it as they did. It would seem singular, in fact, that such a nickname, as it was, found general adoption. I trust the fault was with the Germans. When we consider the fact that the Italians, as a nation, at all times were possessed of a more or less spirited feeling for high art, which soon after this period began to and actually did grow to the highest significance, it ought to be excusable for anyone nowadays to in a measure participate in this judgment.

Gothic architecture, fostered by the Church then becoming supreme in the world, and loved by the mass of people of Christendom, unquestionably was a *living art*. It was not indigenous.

#### RENAISSANCE.

The Renaissance is most emphatically an era of new life. The sphere of earthly territory had been doubled, the sphere of art and science lifted to a loftier basis, expanded more than ten-fold in volume. But this has not come about suddenly. On the contrary, it came as the ripened fruit from the tree of progress, which had put out blossoms even in the times of the dark ages, so called. But the discoveries so immense, the inventions so important and manifold, the universal avidity after information, which had produced a mass of learning: all these factors in common contributed to give this age a character so enormous in all its proportions, that it is proclaimed to have been the most eventful and important age in the course of all history. But it is very far from having been a revolution. It was fertile merely in destroying old prejudices. The heroes of the ancient heathen world would live peacefully in contact with the martyrs of Christendom. Peace seemed to have been established. The thousand remnants of ancient Rome spread over her territory, these visible tokens of her everlasting glory were raised from their sepulchers and ideally brought to a new life. But the masters to this resurrection were not copyists. They knew how to impart a new life into what had been buried for so many centuries. For a time this life, it may be said, was in its home country a genuine one, so that the art *may* be called a *living* one, for Italy. But it was not indigenous.

#### MODERN STYLES.

The age of renaissance had manifoldly multiplied the complications of national life. Since then these complications have ever increased with the march of progress throughout, and particularly so with that of mechanical arts and sciences. Without the aid of an overpowering genius high art could not follow. And yet could any living man give us a true conception of this genius? I am afraid this genius does not dwell even in the most imaginative mind of anyone living at the present day, and hence we

should discard every fanciful idea of the sort. We touch, I fear, absurdity.

The consequence of this state of affairs is that art, especially architecture, gets more or less involved in what may be called politics, and accordingly moves on, in this or that sort of fashion, here or there, and is called as being of this or of that sort of style—be this Louis XIV style, Jesuit style, Rococo style, pigtail style, and so on—till classic renaissance shows up, and thereupon at last the expressed desire of the present day to arrive at a positive style, and the consequent dilemma which has given rise to the questions heading this article.

#### FIRST QUESTION.

The very crude synopsis given in the above bears witness that the question: "*Is architecture a living art?*" must be answered in a *negative* sense. At present it evidently is a dead art.

In the early times of history the people were everywhere held in absolute bondage by the government and a priesthood as its agent. Republican governments were no exception. There people were no less subject to a gross superstition which at all times has been bound to uphold ancient legends of a mysterious character, whatsoever they might be. In all cases the building art is found to be most intimately connected with religious rites. So long as these had life with the mass of the people, so long lived with them the particular style of architecture cultivated. In fact it is the real outgrowth of this particular cultus.

After the ancient world had gone to pieces, from want of faith and consequent want of binding morals,<sup>1</sup> Christendom had become the Savior of mankind. New places of worship came in demand, and their construction was more and more aided by the constantly growing belief that sin, so difficult to be avoided, could be forgiven through monetary and corporeal assistance in the erection of places of worship. A Christian architecture arises and is brought to a grand issue. More so than any architecture in the world it has been, in all its phases, a living one.

As to real life with Renaissance architecture, a slight doubt should be kept in mind. This doubt, however, wholly disappears with modern architecture in all its past and present phases. Especially at the present day there is nothing more certain than that architecture, as it is carried on, has no sort of recognized living relation to any of the nations in which it is practiced. It does not live in England, Germany, France, Italy, nor in any country of the world, particularly so in our own country. But we should keep in mind and duly consider the fact, that the several nations—in spite of the general love of mankind inborn with man for science and for commerce, the rulers of the world, tending to tie them together in one common family—are nevertheless, in a manner, kept apart by themselves. They have ever been subject to a sort of natural force which invariably tends to separate them. Every nation has its own especial character and is at all times bent on upholding and ever nursing it. This character, though subject to decline as well as to rise, seems nowadays decidedly to be on an onward course, so that, in due time, it may arrive at a condition, which permits, if it does not demand, the state of a living architecture. But no hope, I expect, can be had for any such result prior to the advent of a far more exalted commonwealth. As to a question of what ought to be understood under the expression "living architecture" it is due to say that it is nothing more than this: it should attract and conquer the hearts of the bone and sinew of the people constituting a commonwealth. Nothing further seems to be required. Any explanation tending beyond this would tend to cloud rather than enlighten. Definitions of an old school are often wanting because overcharged.

#### CAN ARCHITECTURE EVER BECOME A LIVING ART?

The question has already in a manner been touched in the foregoing. Architecture *can* become a *living art* with a nation, *if* the nation's evolutionary course moves and grows in corresponding channels. To such an end there are needed an indolent willingness, even a readiness, on the part of the people, and an active—a very active—energy on the part of the architect. The architect must thoroughly understand the people and know, even feel, their wants. He must be able to thoroughly master his business, and to succeed with realizing all work to utter satisfaction. He is to be a scholar in every line of knowledge pertaining in any way to his occupation. He is no less to be a modest teacher to the people, who but through his agency can lastly become aware that they, as a nation, are enjoying the glory of a living architecture. And from the difficulty involved in the case it should at once be judged that the architect here in question represents a number of generations of architects all truly bent on this issue.

#### PRESENT ARCHITECTS' REQUIREMENTS.

The progress of society is governed by the masses of a nation, led by conspicuous individuals who understand how to concentrate and bring to life what has for a long time been slumbering. This onward course is, we feel assured, in spite of despondency here and there, the case with our nation. And in this onward course the architect must strive to gain a firm foothold. He must strive to elevate himself in dignity before the public; must study to this effect the masters of the Renaissance and all others who enjoyed the esteem of their nation. But in order to be able to do

<sup>1</sup> All so-called Gothic buildings in Italy exhibit, more or less, a positive disinclination on the part of the Italians toward this type of architecture. The celebrated Campanile at Florence in particular bears witness thereto. Is it not rather of Giotto's own style than of Gothic?

<sup>1</sup> Another cause is the ever-increasing consolidation of wealth with the few. It enslaved the masses and despoiled their integrity. Both causes operate upon another. Does not this social fiend begin to show its claws already in our country?



this he should first become penitent and pray: "O, Lord, have mercy on me, poor sinner," and be aware that the prayer of the Pharisee is not becoming. Even the best among us will, or ought to, know that he is wanting and should have a willingness to admit this on the principle expressed by no less a man than Socrates.

The following rules may be given as requirements for an architect of the present day:

1. He must do his work independently and with good conscience.

2. He must not run after work, nor sneak it away from his fellowman.<sup>1</sup>

3. He must not enter into any sort of competition,<sup>2</sup> privately or publicly, unless such competition is had under a specified code issued by some publicly acknowledged authority of the profession. Otherwise the competition is "cut and dried," a delusion and a snare, while rightly managed it would be a thoroughgoing educational factor.

4. His heart must be filled with the dignity of his profession, which he must be ready to uphold at any and all times.

5. He must ever be acquainted with a general knowledge of art and science current in all society, so as to be somewhat of a master of all, at least of a special number of branches of his calling, enough so to enable him to serve in advancing the same.

A strict application of the tenets of this rule may, for the present, now and then be more or less perplexing, yet it should in reality be considered, being an educational factor for the public. A client generally is in a habit of dictating his wants in a manner which indicates that he had already somehow prepared his plan. He gives not the cause, but the result, such as his insufficient knowledge of planning has brought out. Here it is the architect's duty to take human nature to account, duly inform himself of the case, and instruct his client, who generally will be pleased with the experience that for once he has found an exception from the old rule which had ever taught him that the architect could not be supposed to know anything of his own—the client's—business.

#### EDUCATIONAL REQUIREMENTS.

Important improvements are required not only in professional schools, but in all, from the beginning upward. I side with those who reject the system at present generally prevailing in our schools. The memory is crowded, the mind more or less neglected, a kind of emphasis being in a manner attributed to memory at the expense of mind. This state of things should be amended. The mind is ruler, and memory but its minister. Is it impossible to give public recognition to this common sense principle? True, teaching under it is more expensive than is the usual mode of teaching. The teacher himself must be one of a higher class, better educated than he generally now seems to be, and be better rewarded, before it could be demanded of him to teach more intellectually, which means without text-books. Time is required for an evolutionary process of the kind. But public attention should ever be active in the right channel. A beginning must be made. It may deserve mention here that our system of teaching spelling should be abolished. It solely appeals to memory and leaves the mind where it was. This is so irksome and objectionable to the more gifted among pupils that it nourishes a tendency toward destroying their good will toward progress.

The student architect consistently and thoroughly educated in a general college, also skilled in the rudiments of drawing, proceeds to a special college for instruction in his profession. He should find there many improvements on the kind and nature of instructions at present in vogue. He should find a professor of a higher order. This professor should be a philosopher in the truest sense of the word, broadcast in his training, one who has carefully and conscientiously elaborated for himself either his own or an adopted system of teaching. He especially prepares himself for each and every lecture to be delivered, and gives it *without the aid of a text-book*, regarding this as a dull and unworthy auxiliary. He is bent on representing important objects in his lecture in a more lively manner, by giving them a sort of reality in space,<sup>3</sup> in projecting them on an enlarged scale, and so as to be plainly perceptible to the eye of the student, on a large board behind him. He in a like manner also shows maps which are of interest on the subject. This will afford him the best chance for a more minute and clear explanation than assuredly it is possible to give in any other manner. The student's interest is attracted. His lively attention is stimulated, and he will carefully make all proper notes on the sheets of his daybook, and accompany them with hand-drawings more or less neatly made. What is here said refers in particular to lectures on history of architecture. It would lead too far to dwell on other subjects, especially that of drawing, in which it should not be forgotten that the hand must serve as a tool to the mind. Lessons given in a dry mode of mere copying drawings are of very little use, if of any at all.

#### THE COMING ARCHITECT.

The young architect thus prepared and fitted for his business is at last in a practical position to further widen the scope of this

<sup>1</sup> Since with us the field of architecture is not, in any manner, legally confined, every architect—shoemaker or tailor, that he might be—is on hand to lower the profession as indicated; even well-to-do architects are not ashamed of such ruinous practices.

<sup>2</sup> It is for the Institute of Architects to prepare a proper code of competitions. This ought to make it a point of honor with every architect to desist at once from a loose practice which ever must tend to debase his calling in the estimation of the public.

<sup>3</sup> By means of an instrument called *Skioplicon*. See article by Hermann Grimm, in *Deutsche Rundschau*, June, 1893.

knowledge and experience in the pursuit of his calling. If he is talented, so that with a fair memory he combines also a fair surety and rapidity of intellectual action; if his hand is schooled enough to give proper picturesque and other expression to the dictates of his mind; and if this, his mind, is possessed, in a manner, of a truly inventive faculty: then he is in position to advance, more or less, the character of his calling. And if the quality of mind is of a higher order, so that he could conceive and bring to life ideas far, very far, remote from those of an ordinary mind, and do this with astounding certainty and rapidity, then he is what the world understands to be and calls a genius. But the number of positive geniuses in past history has not been so profuse that we should in any manner base our hopes—I repeat it—on the advent of a genius especially sent by Providence as a redeemer of architecture. A good share of all progress in this wide world, especially in this modern age, has been accomplished through the working agency of a large number of men who understood how to attract, teach and move the multitude. And are there not even already today gifted men among us in our calling? And will or could there ever be a time bare of gifted men anywhere in any sphere of modern society, especially in our country? On these we must base our hopes, and concentrate in a manner around them. We must hope and expect that this will be done, most especially by the coming architect; hope that his higher education will tend to make him both humble and proud, as occasion may demand: humble that he may submit, earnestly and with honest devotion, to superior talent; and proud that he may keep aloof from all kinds of errors which constantly beset him. The coming architect of a better future, with his superior broad education, with his improved mode of moving in society, in which he finds himself acknowledged, with his widened and more ripened talent, the mother of his intellectual outfit: he himself, and nobody beside him, must be expected to be the coming redeemer to the profession. He will not rely on another Moses to come and help him out of captivity. On the contrary, he will rely on the old and true adage, "Help yourself and God will help you," and through and with this he will have the moral power and the sober will to practically advance his calling into a higher sphere. And in doing this it may truly be said he has put his foot on the ideal path that *leads to the gates of a living architecture*.

If the above is a true picture of what should be done, if ever we were to be gratified with possessing a living architecture in our country, as I trust we shall at some future time, the present profession should not hesitate with beginning to start on the march indicated. Will they do it, or ever attempt to do it, with any degree of earnestness? Let it be hoped. I trust the time will arrive; if it is not already here, at least within sight.

#### ABANDON STYLE NOTIONS.

Impliedly it would follow already from the above that architecture must not any further be hampered, as it has been, and mostly is at the present day, with style notions. With them as rulers we can never land on a shore of living architecture. True, the works of bygone ages are of the highest interest to the living generation. They reveal a profound cultural history of the various nations, and are monuments of their ancient power, now extinct for so many centuries. But have they retained any living relation to our present age? Past ages never repeat themselves. Our age in particular is essentially distinct from ages past, even so from the latest age, remote but one century from the present day. The styles are bygone; not so the elementary parts fundamental to a building art. All progressive nations, at all times and in all ages, have employed them. They are also left as a sacred inheritance to the present age. They permit and allow variations infinite in number; not, however, to be used promiscuously, but in a manner conformable to the use of tones in a composition of music.

"Style," says Semper, "is the coincidence of a work [of architecture] with the history of its birth, as well as with the conditions and circumstances which are thereto causal." With every task before him the architect is informed as to the causal motive which underlies it, and with the circumstances accompanying. It would seem evident that the term "style" above used is there used as simply referring to one task; no relation is had in any way to a manner of work here and there prevailing in ages past; nor is it more than questionable whether any of the ancient nations, so remote from this age, ever thought of emphasizing their especial mode and manner of building by naming it with what we call "style." Was not this, moreover, done by modern people for the sake of a mere convenience? If so, we must feel the more assured that the above Semper definition is in the main correct; and from this it would follow that every architect, inasmuch as he has a standing merit, must be said to have *his own style*.<sup>1</sup> This has ever been the case, as is well known, with a painter and a sculptor. Why, then, not with an architect?

Cultural history, from the earliest predominance of man onward, has developed the various singular forms which have been during all ages, are yet, and will ever be, the tones to this composite music of architecture. Harmony and beauty come in view. They come to us as friends and counselors, with a benign warning that we may not stray at random into unholy fields. We are ever to keep in mind that they shun active affiliation on their part. Their friendship, their embrace, must by us be conquered in a battle of sober and earnest endeavor.

<sup>1</sup> The late Richard Morris Hunt, of New York, so well known to American citizens, has been prolific with manifestations of a style of his own, in many instances much to be admired. So may our "Rookery" and a number of other buildings of our city be said to exemplify a style of the late John W. Root.



## TENTH ANNUAL EXHIBITION CHICAGO ARCHITECTURAL CLUB.



TO rightly understand this exhibition of the Chicago Architectural Club, which is now open at the Art Institute, we must mentally classify the several elements of which it is composed, for it takes many things to make up a modern architectural exhibition, and hanging committees do not always bear this in mind, having in view generally the bizarre effect of the whole. In the present instance the hanging is better than heretofore, but not up to such a standard as might be set to enable the public to

have an intelligent understanding about it. The large pictures are generally in the large rooms, and designs of a kindred nature are sometimes grouped together, but only where it would seem impossible to scatter them. The classification we are obliged to make in order to form any comprehension of it, is about as follows:

1.—The drawings of Joseph Pennell, made to illustrate Washington Irving's "Alhambra." These stand apart from everything else architectural, both in their method of rendering, and the purpose for which they were intended—book illustration. Under these limitations, the most severe of which were that they must show only in black and white what more than anything else in the domain of art demands the use of color, they are remarkably successful, and very interesting. But they have no place in an architectural exhibit.

2.—Government architecture. Here we have a number of the designs for buildings to be erected by the United States Government for public use, and as such they ought to excite the interest of any citizen. They are part of those which have recently been made in the official architectural office at Washington, and are credited to William Martin Aiken, the most recent incumbent of that office. They are, therefore, illustrations of the present condition of government architecture in this country, are put in competition with the works of some of the most eminent contemporaneous architects, and as such are to be judged. Mr. Aiken seems to have taken a sentimental view of the office of a government architect. Recognizing the great range of architectural precedents he has tried to be impartial in dealing with them. The history of architecture is to him like a huge wardrobe filled with magnificent costumes, and he has tried to select those that he thought most appropriate for each location in which a building is to be built. Thus for the post office at San Francisco he selects a Spanish-American style; for Pueblo he uses the same, but with a very projecting cornice to keep the greater heat of the Southern sun from the upper part of the walls. For Paterson, New Jersey, which is in a hilly country, he uses the French château transition style, with steep roof and a tower. For Clarksville, Tennessee, a mountainous country, the building has low walls with a pyramidal roof following the line of the mountain sides, the smaller peaks being represented by two rows of dormer windows. In the Philadelphia Mint he preserves the traditions of the first half of this century, so intimately associated with the names of Strickland and Walter, by repeating the style in which these masters of the art worked, and has adopted that rendition of the Italian Renaissance Palazzo which might well be called the "Old American Architects' style." The analogy or local sentiment seems to be missing in the other three, for in the post office at Saginaw, Michigan, we find the Fourteenth Century French Gothic château style, in a two-story building with corner bastions and a very steep roof. Saginaw, however, is in a level country, and while once thickly wooded, the forests thereabout have been cut down for commercial reasons. We fail also to see the relation between the severe Italian Renaissance and the locality of Portland, Oregon, though it is clear that this building will harmonize with the architecture of others in that city. The more recent French Renaissance is not neglected, and finds a home in Pawtucket, Rhode Island. It may be said, generally, that all the designs are carefully studied; and Mr. Aiken, so far as he has been able to do so, has in a short time brought the work of his office out of the rut in which it has so long been run, to the disaster of architectural development in America. But whether the results so far are such as we ought to expect or not, is a subject too large and important to be here considered.

3.—Designs in decorative art applied to architecture might form another classification. These are of many kinds and scattered about very promiscuously. Judged as a whole, the spectator is deeply impressed with the fact that many architects are better fitted to design decoration than buildings, while those designs that are made by specialists demonstrate that the art of decoration is progressing better than that of architecture. One of the remarkable facts demonstrated by this department is that the decorators are less tied down to the styles than the architects, and while most of the architectural designs are French Renaissance or modern classic, the decorators have been more influenced by the Byzantine, Mediæval and Oriental styles, in which better motifs have been found for ornament and color.

4.—After this we might classify the designs of established practicing architects, which represent works from every section. They are so numerous and varied that to mention any would here be invidious.

5.—Next come the collective exhibits of the various schools of architecture and architectural clubs. If anything can interest the veteran architects it is a sight of these school exhibits, even more than those of the beginners in the clubs. The schools represented are the University of Pennsylvania and Columbia University, New York. The clubs are the New York Sketch Club, the St. Louis Architectural Club and the T-Square Club, of Philadelphia. The exhibit of the University of Pennsylvania is so interesting that it seems to draw one's attention from everything else. There is a life and spirit in these designs that show what must be behind them. The Columbia University is always scholarly and decorous, but to Pennsylvania must be given the palm so far as this exhibit is concerned.

6.—Another class might comprise the great number of small designs and sketches of architectural ornament, most of them the result of travel, which go so far to make up the extraordinary number of 739 exhibits on the catalogue.

7.—Next in order comes the exhibit of the Chicago Architectural Club itself, which is a small part of the whole. The official exhibit of the club is a selection from the designs submitted in the Robert Clark competition for gold, silver and bronze medals. Thirteen of the designs are exhibited, including all of those which received medals or awards. All the plans are remarkably good, and a few of the elevations, and the decision of the jury set forth in catalogue seems to have been eminently just.

The remainder of the club's exhibit comprises the contributions of the individual members, which are of miscellaneous character. From these the jury of the Illinois Chapter was obliged to cull out such designs as were not admissible to competition for the Annual Gold Medal. The result was that they were only able to find twelve designs which could be considered as works of architecture. Not deeming that any of them were of such high character as to be worthy of the distinctive honor of a gold medal from the official body of architects of the State, none was awarded; but the jury urged the Chapter to award three silver medals of merit and made also three honorable mentions. The report in full appears elsewhere.

There is a small exhibit of actual examples of decorative art work allied to architecture, in addition to the large number of drawings, while among the decorative designs are some admirable figure studies in color by Mr. Blashfield.

## ILLINOIS ARCHITECTS' LICENSE BILL.

THE following bill has been presented to the Illinois Legislature for passage. Its champion, Mr. Nothnagel, is a Chicago architect, and the bill, which was carefully prepared by the Illinois Chapter of the American Institute of Architects, has the approval and support of the Chicago Architects' Business Association, the Building Trades' Club, Builders' and Traders' Exchange and the Masons' and Builders' Association:

House Bill No. 101. Introduced by Mr. Nothnagel, January 27, 1897.

Read by title, ordered printed and referred to Committee on License.

A BILL for an act to provide for the licensing of architects, and regulating the practice of architecture as a profession.

SECTION 1. Be it enacted by the People of the State of Illinois, represented in the General Assembly, That within thirty days after the passage of this act the Governor of this State shall, by the advice and consent of the Senate, appoint a State Board of Examiners of Architects, to be composed of five members, one of whom shall be a member of the faculty of the Illinois State University, and the other four shall be architects residing in the State of Illinois, who have been engaged in the practice of architecture at least ten years. Two of the said practicing architects appointed as examiners shall be designated to hold office for two years from the date of the passage of this act, and the other two, together with the member of the faculty aforesaid, shall hold office for four years from the passage of this act; and thereafter, upon the expiration of the term of office of the person so appointed, the Governor of the State shall appoint a successor to each person whose term of office shall expire, to hold office for four years, and said person so appointed shall have the above specified qualifications. In case appointment of a successor is not made before the expiration of the term of any member, such member shall hold office until a successor is appointed and duly qualified. Any vacancy occurring in membership of the board shall be filled by the Governor of the State, for the unexpired term of such membership.

SEC. 2. The members of the State Board of Examiners of Architects shall, before entering upon the discharge of their duties, make and file with the Secretary of State the constitutional oath of office; they shall, as soon as organized, and annually thereafter, in the month of January, elect from their number a president and a secretary, who shall also be a treasurer. The treasurer shall file a bond for the penal sum of \$5,000, with the Secretary of State, to be accepted by the Governor of the State, before entering upon his duties. The board shall adopt rules and regulations to govern its proceedings, not inconsistent with this act, and a seal, and the secretary shall have the care and custody thereof, and shall keep a record of all the proceedings of the board, which shall be open at all times to public scrutiny. The secretary of the board shall receive a salary which shall be fixed by the board, and which shall not exceed the sum of fifteen hundred dollars (\$1,500) per year; he shall also receive his traveling and other expenses incurred in the performance of his official duties. The other members of the board shall receive the sum of ten dollars (\$10) for each day actually engaged in this service, and all legitimate and necessary expenses incurred in attending the meetings of said board; said expense shall be paid from the fees received by the board under the provisions of this act, and no part of the salary or other expenses of the board shall be paid out of the State treasury. All moneys received in excess of the said per diem allowance and other expenses above provided for, shall be held by the treasurer as a special fund for meeting the expenses of said board, and the cost of an annual report of the proceedings of the State Board of Examiners of Architects.

Provided, however, that when the money in the hands of the treasurer at the time the annual report is rendered, exceeds twenty-five hundred dollars (\$2,500), the amount of such excess shall be paid into the State treasury, to the credit of the State Board of Examiners of Architects.

SEC. 3. Three members of the board shall constitute a quorum. Special meetings of the board shall be called by the secretary upon the written request of any two members, by giving at least seven days' written notice of



the meeting to each member, reckoning from the day on which the notices are post-marked, telegraphed or personally delivered. The board shall adopt rules and regulations for the examination of applicants for licenses to practice architecture, in accordance with the provisions of this act, and may amend, modify and repeal such rules and regulations from time to time. The board shall, immediately upon the election of each officer thereof, and upon the adoption, repeal or modification of its rules of government or its rules and regulations for examinations of applicants for licenses, file with the Secretary of State, and publish in at least one architectural journal and one daily newspaper published in the State of Illinois, at least twice, the name and address of each officer, and a copy of such rules and regulations, or the amendment, repeal or modification thereof.

SEC. 4. Provision shall be made by the board hereby constituted for holding examinations at least twice in each year, of applicants for license to practice architecture, and any person over twenty-one years of age, upon payment of a fee of fifteen dollars (\$15) to the secretary of the board, shall be entitled to an examination for determining his or her qualifications. All examinations shall be made directly by said board, or a committee of two members delegated by the board, and due notice of the time and place of the holding of such examinations shall be published, as in the case provided for the publication of the rules and regulations thereof. The examination shall have special reference to the construction of buildings, and a test of the knowledge of the candidate of the strength of materials, and of his or her ability to make practical application of such knowledge in the ordinary professional work of an architect, and in the duties of a supervisor of mechanical work on buildings, and should also seek to determine his or her knowledge of the laws of sanitation as applied to buildings. If the result of the examination of any applicant shall be satisfactory to a majority of the board, under its rules, the secretary shall, upon an order of the board, issue to the applicant a certificate to that effect, and upon payment to the secretary of the board by the candidate of a fee of twenty-five dollars (\$25), he shall thereupon issue to the person therein named a license to practice architecture in the State, in accordance with the provisions of this act, which license shall contain the full name, birthplace and age of the applicant, and be signed by the president and secretary, and sealed with the seal of the board. If an applicant fails to pass said examination, his or her fee shall be returned.

All papers received by the Secretary in relation to applications for license shall be kept on file in his office, and a proper index and record thereof shall be kept by him.

SEC. 5. Any person who shall, by affidavit, show to the satisfaction of the State Board of Examiners of Architects that he or she was engaged in the practice of the profession of architecture on the date of the passage of this act, shall be entitled to a license without an examination, provided such application shall be made within six months after the passage of this act. Such license, when granted, shall set forth the fact that the person to whom the same was issued was practicing architecture in this State at the time of the passage of this act, and is, therefore, entitled to a license to practice architecture, without an examination by the board of examiners, and the secretary of the board shall, upon the payment to him of a fee of twenty-five dollars (\$25), issue to the person named in said affidavit a license to practice architecture in this State, in accordance with the provisions of this act. In the case of a copartnership of architects, each member whose name appears must be licensed to practice architecture. No stock company or corporation shall be licensed to practice architecture, but the same may employ licensed architects. Each licensed architect shall have his or her license recorded in the office of the county clerk in each and every county in this State, in which the holder thereof shall practice, and he or she shall pay to the clerk the same fee that is charged for the recording of notarial commissions. A failure to have his or her license so recorded shall be deemed sufficient cause for revocation of such license.

SEC. 6. Each county clerk shall keep in a book, provided for the purpose, a complete list of all the licenses recorded by him under the provisions of this act, together with the date of the issuance of each license.

SEC. 7. Every licensed architect shall have a seal, the impression of which must contain the name of the architect, his or her place of business, and the words, "Licensed Architect," "State of Illinois," with which he shall stamp all drawings and specifications issued from his office, for use in this State.

SEC. 8. After six months from the passage of this act it shall be unlawful, and it shall be a misdemeanor punishable by a fine of not less than fifty dollars (\$50) nor more than (\$500) for each and every week during which said offense shall continue, for any person to practice architecture without a license in this State, or to advertise, or put out any sign or card, or other device which might indicate to the public that he or she is entitled to practice as an architect.

SEC. 9. Any person who shall be engaged in the planning or supervision of the erection, enlargement or alteration of buildings for others, and to be constructed by other persons than himself, shall be regarded as an architect within the provisions of this act, and shall be held to comply with the same; but nothing contained in this act shall prevent the draftsmen, students, clerks of works or superintendents, and other employees of those lawfully practicing as architects, under license as herein provided for, from acting under the instruction, control or supervision of their employers, or shall prevent the employment of superintendents of buildings paid by the owners from acting, if under the control and direction of a licensed architect who has prepared the drawing and specifications for the building. The term building in this act shall be understood to be a structure, consisting of foundations, walls and roof, with or without the other parts; but nothing contained in this act shall be construed to prevent any person, mechanic or builder from making plans and specifications for, or supervising the erection, enlargement or alteration of any building that is to be constructed by himself or employees, nor shall a civil engineer be considered as an architect unless he plans, designs or supervises the erection of buildings, in which case he shall be subject to all the provisions of this act, and be considered as an architect.

SEC. 10. Architects' licenses issued in accordance with the provisions of this act shall remain in full force until revoked for cause, as hereinafter provided. Any license so granted may be revoked by unanimous vote of the State Board of Examiners of Architects for gross incompetency, or recklessness in the construction of buildings, or for dishonest practices on the part of the holder thereof, but before any license shall be revoked such holder shall be entitled to at least twenty days' notice of the charge against him, and of the time and place of the meeting of the board for the hearing and determining of such charge. And on the cancellation of such license it shall be the duty of the secretary of the board to give notice of such cancellation to the county clerk of each county in the State in which the license has been recorded, whereupon the clerks of the counties shall mark the license recorded in his office canceled. After the expiration of six months from the revocation of a license, the person whose license was revoked may have a new license issued to him by the secretary upon certificate of the board of examiners, issued by them upon satisfactory evidence of proper reasons for his reinstatement, and upon payment to the secretary of the fee of five dollars (\$5).

For the purpose of carrying out the provisions of this act relating to the revocation of licenses, the board shall have the power of a court of record, sitting in the county in which their meeting shall be held, and the power to issue subpoenas and compel the attendance and testimony of witnesses. Witnesses shall be entitled to the same fees as witnesses in a court of record, to be paid in like manner. The accused shall be entitled to the subpoena of the board for his witnesses, and to be heard in person or by counsel in open public trial.

SEC. 11. Every licensed architect in this State who desires to continue the practice of his or her profession shall annually, during the time he or she shall continue in such practice, pay to the secretary of the board during the month of July a fee of five dollars (\$5), and the secretary shall thereupon issue to such licensed architect a certificate of renewal of his or her license for a term of one year. Any licensed architect who shall fail to have his or her license renewed during the month of July in each and every year, shall have his or her license revoked at the discretion of the board. But the failure to renew said license shall not deprive him or her of the right to renewal upon payment of said fee.

SEC. 12. Within the first week of December, after the organization of the board, and annually thereafter, the secretary of the board shall file with the

Auditor of the State a full report of the proceedings of the board, and a complete statement of the receipts and expenditures of the board, attested by the affidavits of the president and secretary, subject to the approval of the State Auditor.

### ILLINOIS CHAPTER MEDAL AWARD.

THE report of the committee of the Illinois Chapter of the American Institute of Architects, for the annual presentation of a medal for the most meritorious design by a member of the Chicago Architectural Club, is as follows:

CHICAGO, March 27, 1897.

L. G. Hallberg, Esq., President Illinois Chapter A. I. A.:

The undersigned jury to award the Chapter gold medal for the most meritorious design of a building by members of the Chicago Architectural Club, who have not been in independent practice for more than two years, at the Tenth Annual Exhibition of the club, beg to report as follows:

We have devoted the entire day of March 23 and afternoon of March 27 to an examination of the works exhibited. The officers of the club have furnished us with a marked catalogue showing what members are eligible under the rule and have marked the exhibits of such members with blue seals. From these we have eliminated all exhibits which are drawings of other architects' designs, all sketches of old work and drawings of parts of buildings, tombs, gateways, and everything that is not strictly of an architectural character—the design of an entire building of whatsoever nature, whether palace or cottage. As a result we find that the exhibits of only fourteen members are eligible. Of these, one has six designs, three have two designs each, and eleven have one design each, comprising twenty-three designs to choose from. But of these the following designs only are illustrated by a plan or plans as well as exterior designs:

Henry T. Ross: Three designs; 457, 458, 459, 460—Complete set of drawings, being competitive design for Montana State Capitol; 472, 473—Plan and elevation of Kankakee High School; 461, 462—Competitive design for Binghamton City Hall, New York.

Arthur George Brown: 97, 98—Elevation and plan of small California dwelling.

R. N. Cranford: 168, 169, 170, 171—Competitive design for Art Museum at Philadelphia.

August C. Wilmans: 708—Elevation and plan of a town library.

Edgar S. Belden: 30, 32—Plan, elevation, perspective and details of an artist's suburban house.

Hugh M. G. Garden: 195, 197, 198, 199—Perspective, plan, interior perspective and section of competitive design for the First Church of Christ, Chicago.

Victor Traxler: 617 and 618—Plan and elevation of French residence.

John F. Shebley: 501 and 502—Elevation and plan of town hall.

P. J. Weber: 697 to 703—Complete set of competitive designs for New York City Hall.

H. B. Van Holtz: 683 and 684—Plan and elevation of residence for a rich amateur.

Thus there are twelve designs to judge. Of these, three are schemes for large public buildings that have already been judged in public competition by expert juries. We do not think it wise that the Chapter should pass on their merits or give either of them the seal of its high approval under the circumstances. Of the remaining nine, your committee can only say that there are some of superior merit, but the best of them are not illustrative of such original conception or serious thought that the Chapter should signalize the fact by the award of a single gold medal. We therefore recommend that no gold medal be awarded at this exhibition. But this circumstance demonstrates that we should, in justice, make some awards of merit, and continue to do so in future exhibitions whenever the jury do not think that any of the designs are of such great excellence as to be worthy of the distinctive honor of a gold medal. In such cases we recommend that not more than three silver medals of merit be struck and awarded to such as are recommended by the jury.

If your jury were authorized to do so, they would award three such medals this year to the following exhibitors: Hugh M. G. Garden, for the design for the First Church of Christ; Henry T. Ross, for a design for a city hall at Binghamton, and the general excellence of his other exhibit; Victor Traxler, for a design for a French residence.

We desire also to make honorable mention of Edgar S. Belden, for a design for an artist's suburban house; August C. Wilmans, for elevation and plan of a town library, and John F. Shebley, for elevation and plan of a town hall.

(Signed)

P. B. WIGHT,

SAMUEL K. COLTON,

NORMAND S. PATTON,

Jury for Tenth Annual Exhibition of Chicago Architectural Club.

### ASSOCIATION NOTES.

#### ILLINOIS CHAPTER, A. I. A.

The Illinois Chapter of the American Institute of Architects has taken a new departure in the conduct of its meetings. These instead of commencing with a dinner at 6 P.M. as heretofore, are held at four o'clock in the afternoon. A six o'clock a supper or lunch is served from the Chapter's own kitchen and buffet, and after 7 P.M. the meeting is continued at the pleasure of the members. This makes it possible to have an early adjournment, or allows members to keep other evening engagements and still attend the meetings. With its membership of eighty, the Chapter not only maintains its lead of all the Chapters of the Institute in numbers but also in attendance at meetings.

Coincident with the organization of the Business Association of Architects, the Chapter has taken another departure which has excited the liveliest interest among the members. The Executive Committee, in preparing the programme of exercises for the season of 1896-7, decided that inasmuch as the organization of an independent Business Association would relieve it of many of the practical matters that absorb so much of the time of architectural bodies, the winter session should be devoted to the consideration of æsthetic subjects. Independent papers on construction, sanitation and kindred matters are always interesting; but the development of the art depends upon the union of these with the equally important consideration of planning and design. Taken together they constitute the æsthetics of architecture. The programme prepared commenced with a paper by Mr. Wight on the two questions: "Is Architecture a Living Art?" and "Can Architecture Again Become a Living Art?" which was published in THE INLAND ARCHITECT for February. The second question was propounded on the assumption that the first would be answered in the negative. The answer to the second was, in fact, an independent paper, but did not exhaust the subject. It was merely suggestive and intended to lead the way to a fuller discussion of



it. A part of the second paper, by Mr. Baumann, read at the January meeting, appears in the present issue. It is a condensed historical review made for the purpose of ascertaining the periods when architecture was a living art, followed by more suggestions as to some of the conditions on which it may again become a living art during our own civilization. The third paper, by Mr. D. H. Perkins, was read at the February meeting, and will appear in the next number of THE INLAND ARCHITECT. In this he has laid down the principles by which a modern work of architecture may be judged in determining whether or not it bears evidence of vitality.

#### NATIONAL SOCIETY OF MURAL PAINTERS.

The National Society of Mural Painters held a regular meeting on January 20, First Vice-President Frederick Crowninshield in the chair.

As special business, the report was received from its representative, Charles R. Lamb, upon his return from Cincinnati. He, as one of the jury, assisted in the decision for the decoration of the city hall in that city, which is to be carried out by the Municipal Art Society of Cincinnati. The Municipal Art Society accepted two suggestions from the Mural Painters in regard to their competition (arranging it under *nom de plume*, and with an expert jury announced in advance). By such action the Society of Mural Painters has helped forward the question of mural painting in our civic buildings. It was particularly fortunate that the question of a *nom de plume* was accepted, as the decision was in favor of Otto W. Beck, a Cincinnati artist. Thus Mr. Beck won the award distinctly on its merits. F. W. Schaefer received the second prize, and the work of Messrs. Edward W. Hamilton, of Boston, and Orlando Giannini, of Cincinnati, received honorable mentions. The report of the jury to the trustees of the society follows:

#### To the Trustees of the Municipal Art Society:

GENTLEMEN,—The jury selected by your body to decide upon the competition for the decorations of the City Hall of Cincinnati, met in the Art Museum this day and carefully inspected the exhibits and the alternative designs sent in by thirteen competitors under *noms de plume*. The jury first read the circular of invitation, and then the various letters of explanation sent in by the competing artists.

The jury decided if possible to award not only the two prizes, but also one or more honorable mentions. By a process of elimination, each design in turn being carefully considered, they arrived at the following result: That four designs especially seemed to demand a careful study—"Sasso," "Dean Wilbur," "Cerebus," and "X." Upon such consideration the jury decided to give the first and second honorable mention as follows: Dean Wilbur for his study in gray tones, and second to Sasso for the scheme in mosaic and marble.

Between Cerebus, with his scheme in deep color as shown for the right and left elevation of hallway, and X with his scheme for all wall spaces and the ceilings of the hall, the jury decided to place X first and Cerebus second, and to request that the Municipal Art Society award the prizes in this order.

While with this decision the work of your jury ends, the scheme as suggested by X (while evidently too large a one to be carried out for the appropriation in hand) is still so interesting that the jury feels a careful reconsideration of the entire scheme, and a decision upon those parts which can be carried out within the appropriation should be decided upon in advance, and that a part at least of the work so decided upon should be carried out full size and shown in place before the final acceptance of this artist's proposition.

Respectfully submitted,

T. C. STEELE, Indianapolis.  
CHARLES R. LAMB, New York.  
FRANK DUVECK, Cincinnati.

Reports from other committees were received, the work of the "Civic Building Committee" being especially commended in the efforts of bringing before both architects and building committees the importance of artistic interior decorations being considered as an integral part of such building.

Mr. Edward P. Sperry was elected a "resident professional member."

#### CHICAGO ARCHITECTURAL CLUB.

The report of the judges on the eighth annual competition for the Robert Clark medal of the Chicago Architectural Club is as follows:

Your Committee of Adjudication, in reporting on this competition, desire first of all to comment most favorably on the drawings that were submitted; no other contest under the auspices of the Chicago Architectural Club has brought forth, in the solution of a by no means simple problem, such excellent results. Of the thirty-seven drawings submitted, three only were thrown out on a superficial inspection; and by a more careful system of exclusion it was found necessary to retain no less than fourteen for a more rigid examination. Whereas, in some former competitions, there was some doubt as to the expediency of awarding the full number of medals and mentions, the conditions this year are so changed that your committee were relieved of any such doubts, and, indeed, chose to contribute a second silver medal.

The terms of the instructions to competitors were such, that in one respect a question as to intent might easily arise; and this has given rise to several interpretations in the plans themselves. What is referred to is the clause: "Two lounging or reading rooms, one for each sex." This resulted, to take a few examples, as follows:

No. 33. An extension of the plunge room on each side; a place from which to view the bathers, with no outlook whatever.

Nos. 28, 29 and 36. Apartments of moderate size, sufficiently lighted, and with outlook to one side only.

Nos. 3, 22 and 35. Large and brilliantly lighted rooms, with views on two sides toward the outlying landscapes, and suggesting the features of a club for social recreation.

Nos. 17 and 30. Cells with no view of plunge room, and with no outlook. Your committee think that any of the above solutions, except the last, to be fairly warranted by the instructions.

In awarding place to the productions of the various contestants, your committee have been actuated by a feeling that the intent of the competition was that the differentiation of the functions of the proposed structure should be clearly marked by the exterior, and that aside from this the appearance of the building should not express a mairie, nor a palais de justice, nor a library, nor an art museum, but as closely as might be a place of public resort for festive recreation. This obvious and trite statement is made merely as prelude to the moral: The erechtheum cannot be worked for everything in sight.

The gold medal is awarded to No. 28, for its combination of excellences in plan, exterior, design and rendering. The use and adjustment of the axes are well maintained, leading, however, to a rather embarrassing exposure of bathrooms at each end of the promenade. The comparative areas of the different features are well considered; and one can commend the location of

galleries overlooking the tanks, as offering the best view, particularly in contests.

The use of the open terrace between the salient wings containing the plunges, seems a simple and obvious solution of the problem. In awarding the silver medal, your committee were confronted with two designs of such nearly equal merit that it seemed unfair to deprive either of the honor. They have, therefore, chosen to make a new precedent and award two medals, one of which shall be their own contribution. The designs thus placed are Nos. 29 and 36. In No. 36 the plan gives no indication of access to the basement, and the opportunity for a view of the plunge by non-bathers might be considered defective. A good feature of the plan is a retention of a passageway immediately adjacent to the plunge. This is essential in the instruction of beginners, as will be readily understood, and it is quite lacking in No. 29. In both, the opportunities for external suggestions of function and plan have been adequately met; perhaps rather better in No. 36, though in this design one might regret the use of any side-lighting in the end pavilions. A certain hardness of line detracts from the rendering of the exterior of No. 29, though it is consistently maintained. In the plan of No. 29 the adjustment of the end columns with reference to those on the sides of the plunge would have been impracticable, assuming this feature to be an arcade.

Design No. 35, in the opinion of your committee, is worthy of the bronze medal, largely by reason of its effective and rational planning. What might be called the club features of the lounging rooms find adequate recognition. In the treatment of the exterior there is much to be desired; the entablature of the porch dies away most uncomfortably on the low-pitched tile roof, and a cross section would undoubtedly have led the author to much revamping of roof lines and also of heights. This effect of lowness is due in a measure to the fact that no basement, in contravention of instructions, has been indicated.

The two designs, Nos. 1 and 33, are deemed well worthy of honorable mention. In No. 33 the plan occupies the minimum of space, and the elevation a most modest allowance of height; yet in the plan the utmost advantage of the limited area is taken, and excellent proportions are reserved on the exterior. In No. 1 the author has lost a chance to define thoroughly the plunges, by neglecting to place them in the extreme end pavilions; and the similar fenestration of the reading rooms and of the small offices on the opposite end of building, must be conceded to be unfortunate. The location of plunges also makes the access to dressing rooms awkward; coming and going one has to skirt the edges and thus risk embarrassing encounters with the bathers.

Your committee wish to commend some features of two other designs, Nos. 3 and 30. The plan of No. 3 clearly begs the question as to general axes; it has a quantity of little ones, but they seem to be brought to a standstill on very short notice. The recognition of plan is not well marked, a flat roof hospitably covering in everything, except that a clerestory, the extent of which is not by any means obvious, marks the large hall. The exterior, however, by its rendering and by its roof garden indications, is very suggestive and festive. In the design marked 30, much more has been accomplished with plan, as compared with No. 3, and much less as to elevation. The facade is much out of scale. The mistake is made of using three sizes of Ionic capitals of apparently identical design; and a side elevation would reveal undoubted defects, especially in connection with the pediments at end of reading rooms. The cell-like treatment of the latter has been referred to before.

In this connection and in conclusion, your committee would suggest that, in future, a side elevation or section (or perhaps both) to the scale of the plan, should be required. Some palpable liberties have been taken in the present competition, by reason of this omission.

LOUIS J. MILLET, Chairman,  
CHARLES A. COOLIDGE,  
JEREMIAH KIERSTED CADY.

The Adjudicating Committee on the Robert Clark Testimonial.

#### OUR ILLUSTRATIONS.

Old Residence, New Orleans.

Pavilion and Boathouse, Lincoln Park, Chicago.

View in Interior, Literary Club, Cincinnati. A. O. Elzner, architect.

The University Club, Denver, Colorado. Varian & Sterner, architects.

Residence of F. G. Bulkley, Denver, Colorado. Gove & Walsh, architects.

Residence of E. A. Gilbert, Denver, Colorado. Varian & Sterner, architects.

Residence and Stable for Henry W. Hobson, Denver, Colorado. Varian & Sterner, architects.

Details of a Door in Florence, Italy. Rendered by Gordon Sheppard from Measured Drawings by Lucian F. Plympton, Cincinnati, Ohio.

American Surety Building, New York. Bruce Price, architect. The following views are shown: Entrance Detail; The Upper Stories; In Entrance Hall; Eighth Floor Landing.

Chicago Architectural Club Competition, for Robert Clark, medal. A Bathhouse for Small City. Gold medal—Design and Plan, by David J. Myers, Boston. Silver Medal Design (one of two silver medals), by Oscar M. Hokanson, Philadelphia.

Chicago Architectural Club Competition for Illinois Chapter A. I. A. medal. One of three silver medals of merit. Design for a City Residence, by Victor Traxler. There were twelve designs submitted in the competition, which is restricted to members of the club. It was recommended by the judges that no gold medal be awarded, but that three silver medals of merit be presented.

Photogravure Plate: House of Dr. Joseph Leidy, Philadelphia. Wilson Eyre, Jr., architect.

#### PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

House of John Williams, Philadelphia. Wilson Eyre, Jr., architect.

Offices of Harrison Brothers, Philadelphia. Wilson Eyre, Jr., architect.

House for George W. Childs, Philadelphia. Peabody & Stearns, architects, Boston.

Dormitories, University of Pennsylvania, Philadelphia. Cope & Stewardson, architects.

House of Charles L. Borie, near Rydal Station, Pennsylvania. Wilson Eyre, Jr., architect, Philadelphia.

House of Richard L. Ashhurst, near Overbrook, Pennsylvania. Wilson Eyre, Jr., architect, Philadelphia.

Garden and Garden Houses of B. Borie, near Rydal Station, Pennsylvania. Wilson Eyre, Jr., architect, Philadelphia.



## SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

**Chicago, Ill.**—Architect George W. Maher: Making plans for a handsome residence to be erected in Buena Park; it will be two stories, attic and basement, Colonial style of architecture; to be of frame construction, with stone basement, have interior finished in quarter-sawn oak, mahogany, birch and maple, the best of nickel plated plumbing, gas and electric fixtures, specially designed mantels, sideboards, consoles and hall trees, cement basement and sidewalks, laundry fixtures, gas ranges and fireplaces, electric light, etc.

Architect E. M. Newman: For E. A. King, a two-story, basement and attic frame residence, 30 by 50 feet in size; to be erected at Rogers Park; to have a stone basement, interior to be finished in oak, have mantels, sideboards, gas and electric fixtures, cement basement and sidewalks, laundry fixtures, gas ranges and fireplaces, electric light, hot water heating, etc.

Architect H. W. Tomlinson: For M. H. Cole, a two-story, basement and attic residence, 34 by 54 feet in size; to be erected at Richmond; to be of frame construction with stone basement, have the modern open plumbing, gas fixtures, heating, etc.; also making plans for remodeling residence at same place for same owner; will put in new plumbing, gas fixtures, furnace, etc.

Architects W. W. Boyington & Co.: Making plans for a four-story and basement factory, 125 feet front and 117 feet deep; to be erected at West Twelfth street for Greenlee Brothers; it will have a handsome front of pressed brick with terra cotta trimmings and cornice; to be of steel construction and fireproof, have the necessary plumbing, electric light, etc. Also making plans for a three-story and basement apartment house, 50 by 72 feet in size; to be erected at Jackson Boulevard; first story and basement to be of Bedford stone and above of pressed brick with terra cotta trimmings; interior to be finished in hardwoods, have the best of modern improvements, gas and electric fixtures, mantels, sideboards, gas ranges and fireplaces, cement basement, electric light, steam heating, etc.

Architects Pridmore & Stanhope: For Mrs. Crawford, a two-story, basement and attic frame residence, 24 by 56 feet in size; to be built at Franklin Grove; to have a stone basement, oak finish, mantels and sideboards, gas fixtures, open plumbing, etc. For S. E. Childs, at Evanston, a two-story basement and attic frame residence, 24 by 40 feet in size; to have stone basement, hardwood interior finish, mantels, sideboards, gas fixtures, electric bells, furnace, etc. Also making plans for a two-story, attic and basement frame residence, 30 by 60 feet in size; to be erected at Highland Park; to have a stone basement, hardwood finish, mantels and sideboards, gas and electric fixtures, electric light, combination heater, laundry fixtures, electric bells, etc. For B. F. McClelland—Silver, Williams & Co. agents—two two-story, basement and attic residences, 50 feet front and 60 deep; to be erected at Kimbark avenue between Sixty-third and Sixty-fourth streets; to have handsome buff Bedford stone fronts and porches, the interior to be finished in mahogany and quarter-sawn oak, have specially designed hall trees, book cases and writing desks, mantels and sideboards, gas and electric fixtures, laundry fixtures, electric light, steam heating, gas ranges, etc.

Architect Adolph Woerner: For W. R. Wieboldt, a three-story, store and flat building, 97 by 100 feet in size; to be erected at 1304 to 1308 Belmont avenue; it will be of pressed brick and stone front, have oak and pine finish, modern plumbing, steam heating, etc.

Architect Morrison H. Vail: Making plans for two two-story, basement and attic residences, to be erected at Hamilton avenue north of Leland avenue, Ravenswood; to be of frame with stone basements, have oak finish, mantels, sideboards, gas fixtures, furnaces, etc.

Architects Lapointe & Hickok: For John Kenny, agent, a six-story warehouse, 40 by 84 feet in size; to be erected at the southwest corner of Desplaines and Randolph streets; to be of pressed brick and stone front, have plumbing, elevator, electric light, etc. For Charles Quinlan, a two-story, basement and attic residence, 25 by 70 feet in size; to be erected at Monroe street near Homan avenue; it will have a handsome buff Bedford stone front, Spanish tile roof, interior to be finished in quarter-sawn red oak, cherry and mahogany, have the best nickel-plated plumbing, gas and electric fixtures, steam heating, etc. For Pere Bordeau, taking bids on a two-story, basement and attic residence, 30 by 50 feet in size; to be erected at St. George, Illinois; it will be of enameled brick on four sides, have interior finished in oak and cypress, the best of open plumbing, gas fixtures, mantels, sideboards, etc.

Architect S. N. Crowen: For M. Loeson, a three-story flat building, 25 by 90 feet in size; to be erected at 146 Forty-second place; it will be of buff Bedford stone front, have hardwood finish, mantels, gas fixtures, steam heating, etc.

Architect Fritz Foltz: For J. G. Garibaldi, a three-story, basement and attic Italian Home, 48 by 50 feet in size; to be erected in the rear of the lot; have plumbing, steam heating, etc. Also just began work on the Dudley and B. M. Winston six-story apartment house, on the northeast corner of Chicago avenue and pine street; size 54 by 110 feet; of pressed brick and terra cotta, the modern plumbing, gas and electric fixtures, mantels, sideboards, electric light, elevators, steam heating, etc. For Max Goldberg, a four-story store at 1839 State street; mill construction; to be of pressed brick with terra cotta trimmings. Also, will remodel Ryerson building at 45 to 49 Randolph street, for Charles H. Slack; it will be made into the largest and finest grocery store in the West; will put in new store fronts, marble and mosaic work, electric light, elevators, steam heat, etc. Also for C. H. Slack, will remodel store at 495 State street; will put in new plumbing, electric light, marble work, steam heating, etc.

Architect H. C. Hoffman: For B. F. George, nine two-story, basement and attic residences, to be erected at Oak Park; some will be of stone fronts and others of frame, to have the modern plumbing, gas and electric fixtures, mantels, sideboards, hot-water heating and furnaces.

Architects Church & Jobson: For E. Fitzgerald, a two-story flat, 24 by 58 feet in size, to be built at 1224 Addison street; pressed brick and stone, mantels, plumbing, furnace, etc. For E. J. Henry, a two-story residence 40 by 50 feet in size, to be built at Edgewater; frame, stone basement and chimneys, plumbing, electric light, furnace, mantels, etc.

Architects Simpson & Mueller: For Albin H. Reed, a two-story flat building, 25 by 60 feet, to be built at Sixty-sixth street and Ellis avenue; to be of buff Bedford stone front, have open plumbing, steam heating, mantels, etc.

Architect H. M. Hansen: For Mr. Schroeder, a two-story flat, 25 by 60 feet; to be built at Lill avenue near Racine avenue; to have a pressed brick and stone front, modern plumbing, steam heating, mantels, gas fixtures, etc. For A. Gronholm, a four-story flat building, 25 by 122 feet in size; to be erected at the southeast corner of Sedgwick and Hill streets, pressed brick and stone, plumbing, mantels, etc.

Architect W. F. Pagels: For M. Isidor, a three-story flat building, 25 by 76 feet in size; to be built at Potomac avenue and Hoyne avenue; to be of buff Bedford stone front, have the modern plumbing, gas fixtures, mantels, sideboards, steam heating, electric light, etc.

Architect Arthur W. Cole: For Robert C. Lloyd, two three-story, store and flat buildings at 619 to 621 Sunnyside avenue, Ravenswood; to have pressed brick and stone fronts, modern plumbing, steam heating, gas fixtures, gas ranges, etc.

Architects Burtan & Gassman: For A. Roos, a two-story, store, office and bank building, 50 by 75 feet in size; to be erected at Madison street and Oak Park avenue, Oak Park; to be of Bedford stone front, oak finish, have the best of plumbing, gas and electric fixtures, steam heating, etc. For R. B. Anger, a store and flat building, to be erected at the northeast corner of Turner avenue and Ogden avenue; to be of pressed brick and stone front, have modern plumbing, steam heating, etc.

Architects I. K. & A. B. Pond: For James L. High, a two-story, basement and attic frame residence, 32 by 57 feet in size; to be built at Winnetka; to have a brick basement, hardwood interior finish, combination heater, the best of open plumbing, electric light, etc. Also making plans for two residences,

to be erected at Ann Arbor for Prof. J. H. Drake and Prof. P. C. Freer. They will be of frame with stone basements, have hardwood interior finish, modern open plumbing, etc. For C. M. Howe, a two-story, basement and attic residence, 32 by 52 feet in size; to be built at northwest corner Asbury and Lyons, Evanston; to be of red pressed brick and stone, have hardwood finish, mantels, copper roof, gas ranges, steam heating, etc.

Architect L. H. Sullivan, consulting architect, reports drawings finished for the Hippodrome, St. Louis; it will be a very fine structure, almost as large as the Madison Square Garden, in New York; the arena will be 112 by 222 feet in size, and will seat 6,500 people; first-class ventilating and heating plant will be put in.

Architects Kleinpell, Borst & Hetherington: For F. O. Murdock, a four-story and basement apartment house, 50 by 58 feet in size; to be erected at Garfield boulevard near Carpenter street; it will be of buff Bedford stone front, have open sanitary plumbing, gas fixtures, steam heating, etc. Also preparing plans for a handsome two-story, basement and attic residence, 30 by 65 feet in size; to be erected at Sheridan Drive, Buena Park; it will be of pressed brick, with stone trimmings and tile roof, have interior finished in hardwoods, the best of nickel-plated plumbing, gas and electric fixtures, hot-water heating, electric bells, speaking tubes, gas ranges, etc. For Arthur Roberts, a two-story flat building, to be built at Sixty-sixth street east of Illinois Central Railroad; to be of pressed brick and stone, oak finish, mantels, heating, gas fixtures, etc.

Architect A. F. Hussander: For James Archer, a three-story and basement flat building, 25 by 56 feet in size; to be built at Wells street; pressed brick and stone front, modern plumbing, gas fixtures, mantels, sideboards, etc.

Architects Gatterdam & Krieg: For Paul O. Smith, a brick cottage, slate roof, plumbing, mantels, gas fixtures, furnace, etc.; to be built at West Fortieth street near North avenue. For same owner, a two-story flat building, 21 by 45 feet in size, at same place; pressed brick and stone front, slate roof, furnaces, etc. Also a three-story flat building, 22 by 50 feet in size; to be built at Kedzie avenue near Twelfth street; Bedford stone front, modern plumbing, oak finish, mantels, gas fixtures, etc. For W. G. Wolff, at corner of West Twelfth street and Forty-second place, a three-story and basement store and flat building, 25 by 125 feet in size; to be of pressed brick and stone, have oak interior finish, the modern open plumbing, steam heating, gas fixtures, etc. For O. Schneider, a two-story basement and attic residence, 22 by 72 feet in size; to be erected at South Park avenue and Sixtieth street; to have a handsome buff Bedford stone front, pressed brick sides, slate roof, elegant hardwood finish, mantels, hall trees, sideboards, consoles, gas and electric fixtures, steam heat; cost, \$13,000.

Architect H. F. Swanson: For William Hornburg, a three-story and basement, store and flat building; to be erected at the corner of Robey and Homer streets; to have a pressed brick and stone front, oak finish, the open sanitary plumbing, gas fixtures, steam heating, mantels, sideboards, etc.

Architect L. M. Mitchell: For Harry Fox, a three-story flat building, 50 by 57 feet in size; to be erected at Indiana avenue south of Fifty-first street; to be of buff Bedford stone front, oak finish throughout, gas and electric fixtures, mantels, the best of plumbing, steam heating, etc.

Architect Myron Hunt: For Judge Harvey B. Hurd, a two-story, basement and attic residence; to be erected at the southwest corner of Ashland avenue and Davis street, Evanston; pressed brick and stone front, open nickel-plated plumbing, gas and electric fixtures, heating, hardwood interior finish, mantels, sideboards, hall trees, consoles, laundry fixtures, etc.

Architect Dwight H. Perkins: For N. E. Atwater, a three-story flat building, 25 by 100 feet in size; to be erected at St. Lawrence avenue fifty feet east of Forty-seventh street; to be of pressed brick and stone front, have modern plumbing, steam heating, gas fixtures, etc.

Architect Charles S. Frost: For E. M. Fowler, a seven-story warehouse, 50 by 100 feet in size; to be erected at 61-63 Plymouth place; to be of pressed brick and stone front, etc.

Architects Egan & Priudville: Home for the Aged, four-story, 130 by 130 feet in size; to be erected at Fullerton and Sheffield avenues; pressed brick and stone, heating, etc.

Architect S. A. Treat: For H. J. Schuster, a two-story, store and office building, 25 by 100 feet in size; at Cherokee, Iowa; pressed brick and terra cotta, best of plumbing, electric light, hot-water heating, etc.

Architect L. G. Hallberg: A three-story flat building, 94 by 100 feet in size; to be erected at Wanbansia avenue near Paulina street; pressed brick and stone front, plumbing, etc.

**Cincinnati, Ohio.**—Architect W. W. Franklin: For Fred Alms, a six-story pressed brick building, to be erected on Elm street, near Fourth; size 100 by 200 feet; the first two stories will be iron work; cost \$70,000.

**Minneapolis, Minn.**—Architect Charles S. Sedgwick: For the Rochester (Minnesota) Public Library Building, two-story and basement, pressed brick and brown stone trimmings, slate roof; fireproofing; cost \$15,000.

**Youngstown, Ohio.**—The County Commissioners have engaged the firm of Owsley & Boucherle, architects, to prepare plans for the proposed infirmary buildings at Canfield. The work of drawing up the plans will commence at once and will be gotten out as soon as possible, so that bids may be received on the work.

**Denver, Colo.**—Outlook better than any time for three years. Present condition much improved.

Edbrooke Architectural Company: For George Hamburger, two-story business block; brick; size 50 by 120 feet; cost \$7,000.

Architect George L. Bettcher: For Dr. Robert Levy, two-story dwelling; brick; size 37 by 37 feet; cost \$8,000. For George Snyder, two-story dwelling; brick; size 25 by 33 feet; cost \$5,000. Also two-story dwelling; brick; size 27 by 37 feet; cost \$5,000.

Architects Fleming Brothers: For Fleming Brothers, two-story dwelling; brick; size 32 by 41 feet; cost \$7,000. For F. O. Vaille, two-story dwelling; brick; size 34 by 34 feet; cost \$6,000. For C. O. Kistler, two-story dwelling; stone; size 40 by 41 feet; cost \$11,000. For St. Barnabas Society, two-story church; brick; size 27 by 67 feet; cost \$5,000.

Architects Mareau & Norton: For W. S. Cheesman, two-story business block; brick; size 100 by 125 feet; cost \$18,000.

**Detroit, Mich.**—Architect S. C. Falkenburg: For Frank D. Hovey, double residence of buff pressed brick and Ohio buff sandstone, and slate roof; heated with steam and finished in hardwoods; cost \$11,000.

Architect Louis Kamper: For John Stahl, brick residence, with hardwood finishing; cost \$8,000.

Architects Rogers & MacFarlane: For Joint Stock Company, hotel and sanitarium of pressed brick and cut stone trimmings, with tile and slate roof; size 230 by 140 feet; cost \$50,000.

Architects A. C. Varney & Co.: For Miss Ella C. Rnehle, two-story brick double residence; cost \$5,000. For Mrs. Margaret A. Bampton, two-story brick double residence; cost \$5,000.

Architect E. C. Van Leyeu: For Charles L. Coffin, pressed brick and cut stone residence, with slate roof, and to be finished in selected hardwoods; cost \$10,000.

Architect Joseph G. Kastler: For Joseph G. Kastler, two-story frame residence; size 32 by 62 feet; cost \$5,000. For John McGlade, two-story frame residence; cost \$5,000. For Miss Marietta Willmarth, two-story brick double residence; cost \$5,000.

Architect Albert E. French: For William J. Newton, four two-story frame residences; cost \$6,000. For Justice Harry E. Schellenburg, two and one-half story brick double residence, to have a slate roof, and heated with steam; cost \$9,000.

Architects Spier & Rohns: For H. O. Fleming, Sandwich, Ontario, cobble stone residence; size 40 by 52 feet; cost \$5,000. For F. B. Sibley, two two-story factory buildings, with living apartments attached; size 52 by 65 feet and 52 by 45 feet; cost \$7,000.

Architects Malcomson & Higginbotham: For D. M. Coonley, M.D., two-story brick manufactory and chemical laboratory, and will have cut stone trimmings; size 40 by 100 feet; cost \$5,000.

Architect George L. Ropes: For William E. Barker, four-story brick store; size 42 by 115 feet; cost \$30,000.



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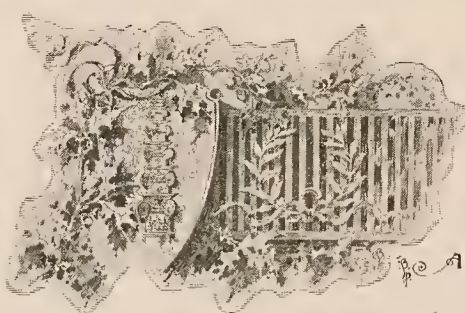
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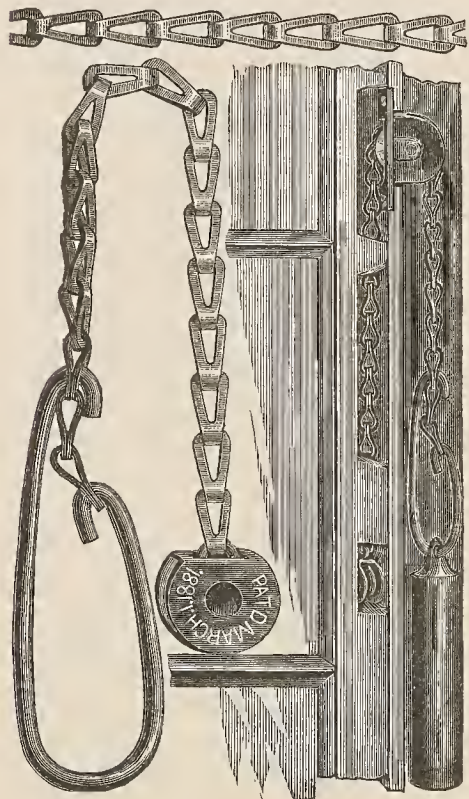
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# THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXIX.

ADVERTISERS' TRADE SUPPLEMENT.

No. 3

## A WONDERFUL BUILDING STONE.

When stone of a certain kind is almost universally used in the construction of such monumental buildings as the Postal Telegraph Building, New York; Constable Building, New York; Hotel Majestic, New York, Hoffman House, New York; Mrs. W. K. Vanderbilt's residence, New York; St. Martin's Church, Chicago; University Buildings, Chicago; City Hall, Paterson, New Jersey; Covington Cathedral, Covington, Kentucky; Post Office, South Bend, Indiana; Algonquin Club, Boston; Manufacturers' Club, Philadelphia, it must indeed be interesting knowledge to the architect and those interested in building to have some information regarding a stone so generally used. It is quite impossible to name more of these buildings on account of space, but suffice it to say that this stone has been used by all of the prominent architects of the country.

The stone in point is that produced from the "Old Hoosier," king of oolitic quarries near Bedford, Indiana. It was opened in the year 1879, and for the past eighteen years has been constantly worked, only to continually show up stone of more even color and a seemingly inexhaustible supply, producing the most massive of blocks and capable of casting shadows on and making the monolithic shafts of ancient times look dwarfed, if so ordered, and all in one massive piece.

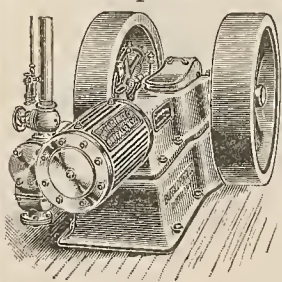
This oolitic limestone is, when quarried, rather soft, but the air acts on this stone like water in tempering steel; the moment the air strikes it, it hardens but retains a certain amount of elasticity and when struck by a hammer resounds like the tone of a bell. It can scarcely be believed that between the beautiful Carrara marble and the celebrated Hoosier quarries' oolitic limestone there exists a blood relationship, chemically; yet this is true, and nature, by a slight change in materials and environments, produces what is just as valuable to us in building as Carrara marble is to sculpture. This Hoosier quarry is situated in the geographical center of Buff Ridge and at a point where the deposit of this stone shows an unbroken depth of from forty to sixty feet, forming the heart of the Bedford Quarries Company's lands. Here the stone is of a fineness and uniformity of texture which is unsurpassed, if, indeed, equaled, by any similar formation in the world. It is remarkably free from defects, pure and even in its make-up, bright and beautiful in color, sufficiently elastic to prevent brittleness and a cohesive power which renders it absolutely safe for any use to which stone can be put, never scaling or crumbling like sandstone, and has very slight absorbent qualities. Upon close examination with a magnifying glass, the grain of this stone proves to be infinitesimal shells and fragments all bound together by a firm and even setting of lime carbonate. No art of man could construct a mass at once so firm, even and workable and at the same time so elastic and strong. The Bedford Quarries Company is rapidly quarrying out the intervening space between their two other quarries, the Oolitic and Buff Ridge, so within a short time the old Hoosier will claim both. Only the other day the old Hoosier turned out a block which measured six feet wide, six feet high, and one hundred and twenty feet long, and could if necessary turn out a solid block more than twice this size.

The Indiana Soldiers' Monument, with its massive base and shaft, two hundred and sixty-five feet high, is an example of what the Hoosier quarry is capable of turning out. The detailed management of the Bedford Quarries Company is about perfect, owning as it does thirty-five miles of railroad, having the latest improvements of machinery introduced for cutting, carrying, trimming, etc., so that when one contracts with this company he receives, outside the

prompt attention and courtesy of its officers and employes, what is most important, the finest oolitic limestone—called Bedford stone—in the world. The company has its offices in Chicago, New York, and Bedford, Indiana. Three miles from the latter place the quarries are situated. Catalogues and descriptions will be supplied to anyone on a written request at any of the offices of this company.

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## THE PAINT FOR 1897.

The finger of science points to graphite paint as the paint of the future for the protection of all exposed iron and metal work. Professor Spennrath, director of the Technical School of Aix-la-Chapelle, lately won the \$2,000 prize offered by the Society for the Advancement of the Industrial Arts for the best essay on "Protective Paints." The prize was not won simply by theoretical demonstrations, although the Professor furnished scientific reasons also, but by most carefully conducted practical experiments with various pigments and oils, covering several years' time. The results demonstrated that a properly made paint of graphite and boiled linseed oil is the most suitable for protecting structural ironwork, roof, etc., exposed to the destructive agencies of heat, cold, storms, etc.

Running parallel with these results are the facts demonstrated by those who have used Dixon's Silica Graphite Paint during the past thirty years. Roofs and ironwork properly painted with Dixon's paint have not required repainting in fifteen to twenty years. As the season for painting is now

close at hand it may pay those interested to write to the Joseph Dixon Crucible Company, Jersey City, New Jersey, for circulars.

## LONG-DISTANCE ELECTRICAL TRANSMISSION.

The success of the operation of long-distance electrical transmission is perhaps best gauged by the opinion expressed by the company operating the plant. An extract from a recent letter regarding the operation of the Fresno, California, long-distance transmission may be interesting to our readers. It was written by Mr John J. Seymour, president of the San Joaquin Electric Company, operating the San Joaquin River-Fresno transmission, to the General Electric Company, which installed it. "It affords me great pleasure to write you regarding the successful operation of the long-distance transmission plant installed for our company. The entire plant as furnished has been in actual practical operation for a period of several months. The thirty-five miles transmission has given us no trouble whatever. Our load at present consists of 145 arc lights and 5,000 incandescent lights and 410 horse-power in motors, the latter including 180 horse-power for the Sperry flour mill and 75 horse-power for the city pumping plant. All of the machinery doing this work has worked with perfect success from the start. The incandescent lights have most of them been newly wired in, thus enabling us to properly balance the load, and the regulation has given us no trouble whatever. During extensive tests, it was impossible to find more than two volts variation between any lamps on the system. Lights so furnished seem to me to be better than incandescent lights usually furnished in San Francisco and other cities of the State."

## RAILROAD NOTES.

CALIFORNIA.—If you are going there by all means inquire about the Burlington Route Personally Conducted Excursions to San Francisco and Los Angeles, which leave Chicago every Wednesday with a Pullman palace tourist car through to destination. The route is via Denver, the Denver & Rio Grande Railroad (Scenic Line) and Salt Lake City. The cars are fitted with carpets, upholstered seats, mattresses, pillows, blankets, bed linen, berth curtains, toilet rooms, heat and light, and, in fact, all the conveniences of a standard Pullman palace car; they lack only some of the expensive finish of the Pullmans run on the limited express trains, while the cost per berth is only about one-third of the price. Write for full particulars to T. A. Grady, Excursion Manager, C. B. & Q. R. R., 211 Clark street, Chicago, Illinois.

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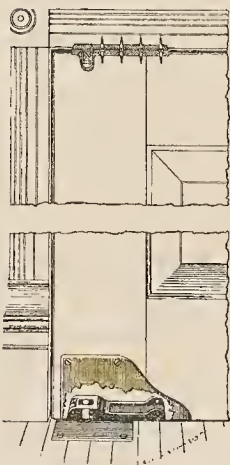
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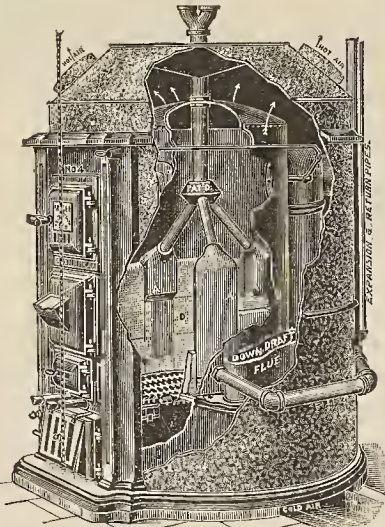


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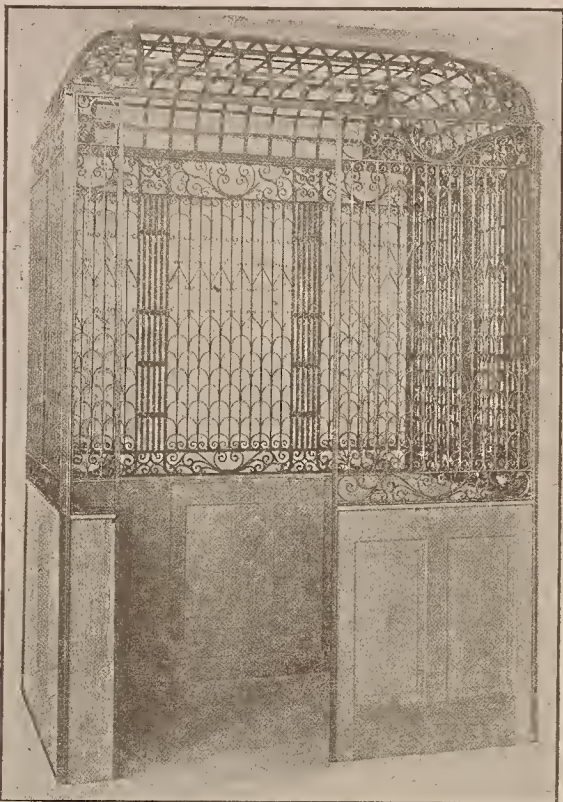
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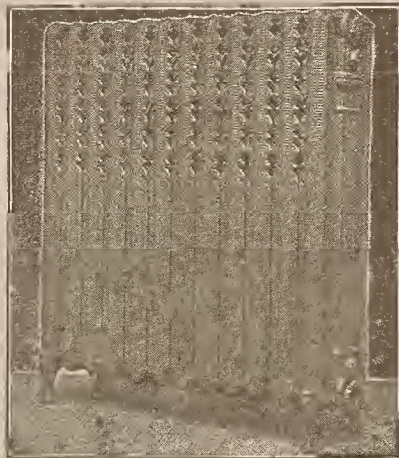


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